

TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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MR. AND MRS. WILLIAM ROBYNS.

H.S. Lewis



HOPPER.

For the happiest heart,
And the cheeriest art,
Outrageously funny, though proper,
Find the quaintest of all—
The exceedingly tall,
Delightful, ridiculous Hopper.

He that makes people laugh,
Is more noble by half
Than is the glum tragic tiptopper,
And the laugh that is best,
And the jolliest jest,
Are those of the humorous Hopper.

THE MATINEE GIRL.

You must wake and call me early, for to-morrow will be Valentine's Day!

It used to mean something once upon a time, when we were kiddlets, but, like all old-fashioned things, it simply has to be put away on the top shelf now a days.

It belongs to the era when young men carried locks of hair and faded flowers around in their waistcoat pockets. Imagine a chap trying to do that lock of hair act now-a-days!

In about three weeks he'd look like a hair store.

Even if he kept them tagged and ticketed he couldn't keep track of the girls, for you know hair has been known to change to silver in a night. And on Broadway it can be changed to gold in an hour and a half for \$10.

Valentines belonged to the days when men were so shy about expressing their feelings that girls got cold feet waiting for them to propose.

It is not like that now. Nineteenth Century love is a progressive euchre party, where the people move up in answer to an invisible bell. One of those soundless bells.

They had to have them soundless, otherwise you couldn't hear yourself talk. The pictures we see of Cupid always represent him as a fat and chubby little rascal wearing a sunny smile.

I'll wager that the real Cupid, if photographed as he is to-day, has lines all over his face trying to keep tabs on all the things that are happening in his department.

But poor old Saint Valentine has been laid to rest and a chestnut tree is waving over him. His epitaph is simple:

"Here lies a man who never did anything else. He is very dead."

The following unusually bright lines which I have just written—or rather dashed off—apply express the situation:

IX 1899.

Valentine, when you in truth
Were a sassy, smiling youth,
Was the pace as swift as now?
Did the halo on your brow
Ever tilt itself astray
In a rakish sort of way?
Did your youth's gay plenitude
Move on to a ragtime tune
Till you quite forgot, in fine,
Who was last year's Valentine?

Time moves toward the cycle's end,
And moves fast, my sainted friend,
Till it almost seems to prance
In a jocund song and dance,
And a fellow has to think,
Till it drives him most to drink,
Who he loved on yesternorn
Ere another day was born;
Lean and tell me from your shrine
Who was last year's Valentine?

That reminds me of a story which I once heard. It may be an old one. But then Marshall Wilder is growing rich, they say, so the public must like 'em!

Once in Boston it seems that Richard Golden had the manuscript of Old Jed Prouty, and was so smitten with the pathos of one act that he brought it over to read to a group of his friends in Boston.

There were three or four quite prominent actors there, one of them Jack Mason, then leading man at the Boston Museum. May Yohe, now Lady Hope, was present, and when the reading of the pathetic portion of the play began she was slightly bored and elevated her feet on a chair, lit a cigarette, and prepared to sit it out.

Golden read the part in magnificent style, with breaks in his voice and all sorts of trick quavers that catch an audience. All the actors were deeply affected. Actors, if you have ever noticed, are teary on slight provocation,

and Jack Mason and the others were almost in hysterics by the time Golden had finished.

They shook hands with him in silence, trying to choke down their sobs. Finally Mason said: "That's great, Dick—it's great!"

Then they all poured forth their praise. It was the most heart-touching thing they had ever heard, and so forth. All this time Miss Yohe was sitting in the same attitude, unmoved apparently, by the lines.

Golden turned to her suddenly and asked her what she thought of it. "I think it's rotten, Dick," she said simply.

Naturally the men felt hurt after the exhibition they had made of themselves. Then one of them coldly suggested that they go out and get a drink, and they filed away, leaving Miss Yohe alone.

When they got out they all agreed that she must be perfectly heartless to be able to listen to a thing of that sort without feeling its beauty. They all agreed on this point, but then some one spoke of something good hearted she had done, and finally they decided that it had been rather an impolite thing to go out and leave her alone for an hour and a half. So they all went back.

The door was locked. Some one suggested that maybe she had been seized with remorse and committed suicide, so Mason went and borrowed a step ladder and climbed up and looked in over the transom.

She was sitting at a desk writing, and after watching for a while he told the others what she was doing. She was mailing a penny valentine to her mother. After that they decided that she was hopeless.

There are situations in real life, and especially in society, that rival anything in comedy that has ever been put on the stage.

Last week's instance of the two rival raconteurs, both women of standing, beauty and wealth, squabbling over a telephone as to the propriety of a story that had been told at a dinner party, is rather amusing.

The real trouble, it seems, was that both of

the ladies are so anxious to be esteemed as wits that they are going to the verge of naughtiness in their recitals.

The fact that they chose the telephone as a medium for their little set-to proves that they are thoroughly up in modern pugilistic methods. If they had only sent statements to the newspapers it would have been perfect.

Woman as an after-dinner story teller is a distinctly new proposition. Many a time have I sat at a luncheon or some other hen party, sipping chocolate and nibbling sandwiches and wishing we could all stop talking together, but it was no use.

We women could never keep still long enough to let another woman have a chance at a story, and if she did we wouldn't see it. It is the eternal woman of it!

A lot of us went to a studio tea the other day in one of the most charmingly artistic places in town. A specialty is the oddly-shaped old fireplace that has been transplanted from some thousand-year-old place abroad to make a Roman holiday in a New York flat.

The artist who owns the studio is one of those men who is always trying to say original funny things. He really makes 'em up, you know. He has one that he works off on his friends about the old fireplace. This time he struck one of those down to zero frosts that make ice thick. He broke up one of the pleasantest parties I have been at.

We were all seated around the fire—crackling logs and all that—and were commenting upon its strange formation when he sprang his little joke.

"Why is that chimney-piece," he asked, "like a swallow?" We guessed and guessed again, then gave it up.

"Because," he said, "it has a crooked flue."

All the men laughed. We girls looked queerly at each other. Then one of us went out of the room and soon we followed her. She was getting on her things. She said she would not remain after that disgraceful story.

"Why, I didn't understand it," I said, "what was it all about. Chimney-piece—swallow—crooked flue. I can't make anything out of it."

We all said we couldn't understand it. "Well," she said, triumphantly, drawing on her gloves, "if we can't understand it, you may be sure it is an improper story!" So we all excused ourselves coldly and went away. But I do wish I knew the answer.

Mrs. Leiter, of Washington, who has been credited with a list of Malapropian stories that would make capital reading if put in a book, has come forth recently to deny that she is the author of any of them. And now the question arises, who is the goat?

For the Leiter stories have been going the rounds in Washington for several seasons, and each one is better than the last. When the lady was accused of asking James Van Alen if he spelled his name with a siphon it sounded like something from a Smith libretto.

And there is another one about a fashionable Washington physician who was called in to attend Mrs. Leiter while she was suffering from a cold.

"Mr. Leiter told me that night," she said, "that I would catch cold if I wore that gown, but I wouldn't take his advice."

"Mr. Leiter is used to your little peccadilloes by this time, I suppose," suggested the doctor, smilingly. The lady transfixed him with a look.

"My husband, sir, has perfect confidence in me," she replied freezingly.

Somehow I am afraid we girls are shy of a keen sense of the ridiculous except when we go to Weber and Fields'. And even then we take a lot for granted and laugh when we get our cue.

Lent begins to-morrow. Which means that we will all go to the theatre oftener than before, for the reason that there will be nowhere else to go.

Then we will have those mysteriously jolly luncheons, with drawn curtains, lighted candles and skirt dances! Why we should skirt dance in Lent is more than I know, but it is a form of entertainment that is always just a little bit on the strict Q. T., and it's faddy to do everything on the Q. T. in Lent.

But it is a fact that Bonfanti and a lot of others are busy from nine till five every day teaching us how to idealize a simple little kick. Some of the outfits that the big shops have made for some of the most accomplished dancers are wonders in their way.

When you skirt dance you know you require all sorts of things described in advertisements as "theatrical underwear." That means that there are hundreds of yards of lace and acres of ribbon and lawn—the kind of things you'd like to have on if you met with an accident and everything had to be described in the papers.

But skirt dancing and making good resolutions are the two principal occupations to which Lent is consecrated. Every one has broken all the resolutions that he made on New Year's, and now there is a chance to take a fresh cast.

There is nothing more pleasant than making a good resolution, unless it is breaking it. That sounds as though I heard it somewhere in a play, but it is unfortunately true.

I wonder why it is that we are created with such imperfect natures. Fate likes to have fun with us poor humans, and juggles our good instincts and bad like dice until we don't know where we're at.

I heard of a man the other day—one of those money-grubbing creatures called brokers—who was never known to have an ounce of sentiment, or feeling, or religion, except—

What do you think?

On occasions when he took a day off and visited the Casino in Central Park, inundating his interior with various alcoholic mixtures of a hair-raising nature. Then he became a lover of nature. He called attention to the birds hopping from bough to bough, the color of the sky, the tints of the atmosphere, and declared his intention of deserting Wall Street for a life in the country.

It was beautiful to hear him talk then, but horrible to think that it was unnatural. He really had no use for a bird unless it was on toast, and he wouldn't live two days in the country unless he was chained there.

But the Casino, of all places, was just the one place on earth that woke his holiest emotions and called forth sentiments that left nothing to be desired except a stained-glass window and a little subdued organ music.

I once thought what a beautiful thing it would be if he would buy the Casino and live there and start a continuous revival performance. But he couldn't see it.

THE MATINEE GIRL.

IN OTHER CITIES.

BROOKLYN.

SATURDAY, Feb. 11.

Three plays entirely new to this borough have not proven a sufficient stimulus to counteract the reaction quite naturally following the high tension of last week. The temporary decline in vaudeville interest previously noted was brought up with a quick turn, due to the presentation of some sterling features at the old established resort, and the entire of Percy Williams as a center of refined specialties over in the Eastern district.

Olga Netherole was seen at the Montauk on Monday night and Wednesday afternoon, as Paula in The Second Mrs. Tanqueray. Tuesday and Wednesday were devoted to The Termagant. Thursday evening and Saturday matinee witnessed a revival of Camille, while Friday and Saturday nights were taken up with Carmen. Colonel Sinn next presents Herbert Kelcey and Effie Shannon, in The Moth and the Flame, with May Irwin to follow, in Kate Kip.

The Amphion had That Man for a tenant, who, in order to secure the attention due so clever a composition, should have chosen a downtown house for his introductory. This comedy, by Madame Anita Vivanti Chartres, is ingenious and full of bright conceits. Condensation, with an abridgment of the now tediously long intermissions between the acts, would add much to the enjoyment. It is scarcely long enough for an entire evening, and after being accelerated in its action, could profitably be preceded by a curtain-raiser. Isabelle Evenson, Reuben Fax, Olive Redpath, Robert Cotton, Ada Deaves, John Ince, Stella Kenney, Henry Stockbridge, and Lottie Briscoe were all respectively excellent, and contributed much to its pleasing enactment. It must, indeed, be discouraging to a visiting attraction to have such slight profitable recognition as in this instance. Curiosity is rife to see if Jacob Litt's fine revival of Shenandoah will prove potent enough to lift the gloom that has settled down in this vicinity.

There was a continuance of On and Off at the Columbia. Amelia Bingham was replaced by Essie Tittel on Monday, the latter at once scoring a marked success. Manager Sinn undertakes Secret Service on Monday, afterward entertaining Della Fox as The Little Host, beginning Feb. 20.

Manager Harry C. Kennedy exhibited a melodrama at the Bijou, of the "yard wide and all wool" type, that for bounce, assertiveness and triumph of virtue over vice, has not been equaled this season. Through the Breakers is certainly great—of its kind. McFadden's Row of Flats is next on view.

The Grand Opera House served Pousse Cafe, which decoction was so well liked when offered at the Star last Fall. Fred Hallen and Mollie Fuller are no longer with the troupe, but most of the fine turns that preceded it when here in 1898 are yet a mental engagement to strengthen for the week was that of Maggie Cline. Manager Frank Dietz next gives a date to The Bride Elect.

Fanny Rice again scored a big resounding hit with At the French Ball at the Gayety, where Manager Bennett Wilson next has Pousse Cafe.

The week's olio at Hyde and Behman's may be classed as of the first grade. Grasping an Opportunity, an interesting little sketch covering twenty-three minutes, served to introduce aggressively Will M. Cressy, so long the Cy Prime of the Old Homestead, who, in a truthful and true nature of rustic character, was ably seconded by Blanch Payne as an up-to-date publishing house solicitor. The Pantzer Brothers can safely double discount any competitors in their specialty of head balancing, in which they are without a peer. Dooley and Tenbrooke stand at the head among blackface comedians for possession of fine singing voices. Camilla Urso, the famous violinist, received a most respectful and attentive hearing. Her selections comprised a Caprice by Wienawski, the Caravan de Venise of Paganini, and The Last Rose of Summer, the latter being given without piano accompaniment. Madame Urso's powers are yet unimpaired, and she is the same great artist as in years gone by. The Streator Zouaves made an emphatic hit. Their evolutions must be seen to be appreciated. Other turns were given by John Daly, Annie Devore, Charles Duncan, and Morton and Revelle. The Lincoln Day headlines are Pauline Hall, Harry Lacy, John W. Ransome, and Rice and Cohen.

The Lyceum replaces Henry Chaffin in Kit, the Arkansas Traveler with An American Hero. The old South Theatre appears to have emerged safely from the slough of despond in which it has so long been fastened. Under Percy G. Williams' direction, that began last Monday, it will hereafter be no small factor in Williamsburgh diversion. Two performances a day are scheduled, with the best seats not exceeding 50 cents. The initial array of talent included Charles T. Ellis, Clara Moore, James F. Hoey, Bonnie Thornton, O'Brien and Havel, Joe Flynn, the Nelson Sisters, Haines and Pettigill, and Gilbert and Reynolds.

The fifth and last performance of grand opera occurred at the Academy of Music 9, Romeo and Juliet being sung by Salezn and Suzanne Adams in the title-roles, the latter being substituted for Marcella Sembrich. The whole series presented. The Barber of Seville, Lohengrin, Faust, Trovatore, and the concluding work, collectively, have not taken in receipts a sum equal to two houses of average size over at the Metropolitan.

The High Rollers will be followed at the Brooklyn Music Hall by a house selection, headed by Pearl Andrews, Joe Welch, and Patricia.

The Star omits The Royal Burlesquers to make place for The Ron Ton Extravaganza.

Miss New York, Jr., retires from the Empire to allow entrance for The Gay Masqueraders.

The Unique elects The High Flyers and takes The Monte Carlo Girls instead.

Robert G. Ingersoll discusses "Superstition" at the Columbia on Sunday evening, Feb. 12.

The Park Theatre continues dark and gives no sign of life. It was in the same condition of impenetrable desuetude nearly a quarter of a century ago, when Colonel Sinn made his debut there as a Brooklyn manager on Feb. 15, 1875.

The Contorno family have dissolved partnership, the eldest son, Giovanni E., having started off on his own account. Both sides assert, though, in the public prints that there is no family discord, and that the home fountain of love was never in more active play. For those that entertain the belief that certain localities bode ill for some individuals, an illustration of import is afforded in the regretted death of Alice Atherton. When this gifted performer filled her first engagement at Hyde and Behman's in 1898 she then and there met with an injury to one of her limbs that incapacitated her for many weeks. With the beginning of a return visit there for week commencing Jan. 23 Miss Atherton contracted a cold that ended in her death. It began with her first appearance and kept increasing in degree up to Thursday night, Jan. 26, when she faced the footlights for the last time. Though then suffering severely, every effort being accompanied by exquisite pain, she concealed her illness from the audience, and to those at the front seemed to acquit herself with quite the same ease as on Monday. Her death followed nine days later.

DENVER.

What a pity there are not more plays like Pudd'nhead Wilson, with its splendid plot, well drawn characters, quaint sayings, homely philosophy, and effective situations. Few plays combine a literary and dramatic value, and are so appealing in their entirety, as is this finished work of Mark Twain and Frank Mayo. In the production, at the Broadway Jan. 29-4, I did not see Edwin Mayo's impersonation of the name parts as, after the opening performance, he was unable to play, his part being taken the remainder of the week by William S. Gill, who deserves much credit for his intelligent reading of the lines and carefully worked out conception of the

character. Mr. Gill has a good voice and admirable repose, and while his portrayal was lacking in the detail and facial expression which made famous Frank Mayo's conception, as was to be expected, nevertheless, he did remarkably well. Frank Campeau's Tom Driscoll was splendidly acted, and Ada Dwyer's Roxie could not have been improved upon. W. H. McKee made a pronounced hit as the Sheriff. Ralph Dean, Charles J. Edmonds, and Maribel Seymour deserve favorable mention. West's Minstrels 5-11.

Daniel Sully has his own peculiar sphere in things theatrical, and fills it to a nicety. Sully is extremely natural, and at times quietly dramatic and forceful. But his work is crude and inclined to monotone and lacking in finish and polish, yet there is merit in it just the same. His play, Uncle Rob, in which he appeared at the Tabor 29-4, seems to be made up of several other plays in which Mr. Sully has heretofore appeared. The supporting co. was fair, the best work being done by Christie Miller, George D. Davis, and George H. Bareschide.

At the Lyceum 29-4 the attraction was Under the Dome. At the Orpheum A Trip to New York 29-4 served to present the remaining members of the stock co., Hal de Forest, Leon Henri, and Nettie Abbott, to advantage, and afforded opportunities for specialties by Mack Swain, Dora Lowe, Frank De Camp, Lew Rose, and Professor Raza. John L. Sullivan co. 5-11. F. E. CARSTAPHEN.

MILWAUKEE.

The Bijou was filled with an enthusiastic and well satisfied audience 5, the attraction for the week being Gayest Manhattan. The performance was given with animation by an excellent co., which contains many of the old favorites. Jean Melmoyle as Melinda, the country maiden, was as bewitching as ever, and received a warm welcome. Richard Gorman in the role of Hiram Pringle repeated the hit he made in the part last season. Frank Gardiner did especially clever work as Belgraff, and received repeated encores in his specialty. James A. Kiernan was continually in demand, his clever comedy work evoking uproarious applause. Octavie Barbe-la to be commended for her sprightly impersonation. Jennie Lewis was charming as Tess. Jessica Duncan displayed a fine voice and pretty face, and Alta de Kerwen danced very gracefully. The remainder of the large cast filled their parts admirably. The musical numbers and general ensemble were excellent and the stage settings effective. In addition to this Leonidas, with his troupe of trained dogs and cats, gave a most interesting exhibition, thus making a performance of unusual strength and merit. Manager Sundin has provided for his patrons an exceptionally attractive bill for next week, when Robert B. Mantell will present his entire repertoire.

The Thalhouser-Hatch Stock co. scored another big success in Christopher, Jr. at the Academy 6 before a large and much amused audience. The comedy was well put on and the co. appeared to marked advantage. Eugene Moore in the title-role proved himself the possessor of remarkable versatility, his handling of the light comedy role being as clever as anything he has yet done here. William Yeance as Christopher Colt, Sr. was the warm, reliable, naïve Algen. Donald Bowles completely lost his identity as Job, and made one of the hits of the play in a part offering but scant opportunity. William Marble was very good as the Major. Frank B. Hatch excited great laughter as the silent Glibb, his facial expression being exquisite. Samuel Lewis was capital as Whipper. Lucius Henderson was manly and thorough as Bellamy, and Irving Brooks played the suave Simpson with subtlety and ease. A pleasing feature of the performance was the reappearance in the cast of Gertrude Moran, after an absence of two weeks. As Nelly Colt, Miss Moran gave one of those sweet and winning performances that have ever made her so exceedingly popular here, and the beautiful and talented young artist was the recipient of a perfect ovation. Alberta Gallatin gave a natural, easy and altogether delightful portrayal of Dora. Nan Miffin as Mrs. Glibb was admirable, and Mary Davenport was an excellent Mrs. Colt. The stage was most tastefully set, the last scene calling for a round of applause, which it well deserved. The Ensign 13-19.

The Salisbury Stock co. opened the thirty-seventh and last week of its long and successful run at the Davidson 5 with The Charity Ball, the same play in which the co. first appeared last May. The attendance was large and unusually enthusiastic, it being the evident desire of those present to show their appreciation of the co.'s excellent worth and at the same time testify the sincere regret felt at the approaching departure of this much esteemed organization. Benjamin Howard and May Louise Algen, the only remaining members of the original co., appeared in their old roles. Mr. Howard as the Rev. John Van Buren giving a portrayal which will leave a lasting impression on the minds of all his friends here, and that very popular and clever actress, May Louise Algen, repeated former successes as Mrs. De Peyster. Francis Byrne gave a good rendition of Dick Van Buren. John W. Burton was an excellent Judge Knox. John Daly Murphy played Alex Robinson capably, and Charles R. W. contributed one of his neat bits as Betts. Ethelyn Palm scored an artistic success as Phyllis Lee, playing with great conviction and sincerity, her strong scene in the third act being especially entitled to praise. Eleanor Robson gave a delicate and graceful interpretation of Bess. Ella Marble was good as Mrs. Van Buren, and Edna Dorman was sweet and natural as Sophie. Adele Block played Ann Cruger in a self-possessed and thoroughly charming manner, and James Carew, Richard Baker, and Eleanor Rose filled lesser roles most capably. The stage was prettily set, and the performance was in every way a delightful one. The Lilliputians 12-18.

Rosenthal appeared at the Pabst 3 before a moderate sized but appreciative audience. Moment Aufnahmen was given an effective presentation by the Webb and Wachsmann Stock co. at the Pabst 5, the performance being a benefit to Otto Strampfer. Paula Wirth and Albert Metzger played the leading roles with great success. Cabotins (Comedians), from the French of Pallieron, will be given 8.

Benjamin Howard, Francis Byrne, John Daly Murphy, Adele Block, May Louise Algen, and Eleanor Robson will leave for St. Louis 12, where they will present at the Columbia a series of sketches under the management of Charles P. Salisbury.

Frederick Paulding, who is still filling special engagements here, will complete his twentieth year in the dramatic profession on Feb. 17.

The advance work for the Robert Fitzsimmons Vaudeville co. is being well looked after by William Black.

Arthur Emerson Jones will be in New York in two weeks. C. L. N. NORRIS.

PROVIDENCE.

The Village Postmaster did well at the Providence Opera House 6-11. As a play portraying country life, it was very entertaining, and there was an air of naturalness about the whole performance that made one feel better after seeing it.

Frank Mordaunt, in the title-role, acted well. George Ober, W. H. Pascoe, Grace Gaylor Clarke, and Fanchon Campbell had good parts, and the play was staged admirably. Andrew Mack in The Ragged Earl 13-18.

The Tarrytown Widow opened a week's engagement at the Star Theatre 6 before a good sized and well pleased audience. It is a bright play with many amusing situations, and Odie R. Thayer, as Ben Bascom, kept the audience in the best of humor. Annie Louise Tirrell made a charming widow, and the support given by Gilbert Gardiner, George Romain, Frances Nelson, Marion Watts, and Magda Henry was adequate.

Director William J. Romain, of the Romain Stock co., advises me that he is making splendid headway with the subscription for a ten weeks' season for his co. at the Talma Theatre, and that the opening probably will occur 13. Charles Bertram, late of the Winnipeg Stock co., is a recent acquisition to the co.

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city are pleased to learn of the success made by him in the recent production given by the senior class of the Stanhope-Wheatcroft School, at the Madison Square Theatre. Mr. Crosby is a graduate of Brown '93, and was dramatic critic of the Providence Journal for two seasons. He was also for five years a prominent member of the Talma Club, of this city.

The Yale Glee, Band and Mandolin Club and the Brown University Musical Clubs will give a joint concert at Infanter Hall 14.

The second Arion Club concert is announced for 28, when Sullivan's The Golden Legend will be performed for the first time here. Principal parts will be sung by Evan Williams, Gertrude Edmonds, Gwilym Miles, and a soprano to be announced later.

Manager A. A. Spitz, of the Olympic, has again resumed management of the Pawtucket Opera House.

George N. Gray spent Sunday at his home here. John D. Griffin was also in town over Sunday. Ethel Hertlet, of The Tarrytown Widow, was taken ill last week in Albany, and was unable to come here with the co. Maude Kellan, musical directress of the co., played Miss Hertlet's part at short notice, and did well, considering that it was her first appearance on the stage.

George A. Spink, of this city, has joined Jefferson De Angeli.

Two concerts of unusual brilliancy were given at Infanter Hall 9 by the Banda Rossa. The soloists assisting the band were Mrs. Marshall Pease and Emilio de Gogorza. Nothing finer has ever been heard here. The hall was well filled with appreciative audiences. William H. Wing, of this city, had the affair in charge. HOWARD C. RIPLEY.

MONTREAL.

A good sized and representative audience greeted Mrs. Fiske's opening in Tess of the D'Urbervilles 6. It was evident from the start of the play that the strong impression that Mrs. Fiske made on her previous visit was a lasting one. The applause was most enthusiastic and there were several recalls at the end of each act. The co. is in most respects the same co. as last season: John Jack, Mary E. Barker, Frederic de Belleville, Edith Wright, and Sidney Cowell repeated their excellent performances. The newcomers included John Craig, as Angel Claire, and Alene Hoff, as Marianne. Both did good work. During the week Mrs. Fiske appears in Love Finds the Way and A Bit of Old Chelsea, Little Italy and Divorcement, and Magda. Those that have enjoyed Tess will look forward with interest to seeing Mrs. Fiske in this varied repertoire.

Paul Cazeneuve opened to good business at the Queen's 6 in The Three Guardsmen. As an exponent of the romantic school of acting, Mr. Cazeneuve gives promise of a brilliant future. His work as D'Artois is marked by real ability, and he is supported by a fair co. The plays are very creditably costumed. David Garrick and Don Cesar de Razan will be given later in the week. Roeder and Crane Brothers co. 13-18.

The Théâtre Français Stock co. presented The Idler 6-11 to good business. Hallett Thompson gave a capable performance of Mark Cross, and T. J. McGrane appeared to advantage as Truman Strong. Charlotte Deane gave a sympathetic performance of Lady Hardinge. Nellie Callahan was particularly charming and winsome as Kate. Esther Moore made the most of the small part of the widow, and Alma Aiken showed ability as Mrs. Cross, the more so as the part is distinctly different from that in which she made her local debut last week. Duffy, Sawtelle and Duffy head an acceptable vaudeville bill. The Runaway Wife 13-18.

The Ingomar Lodge, K. of P., held a meeting for the installation of officers, followed by a social. T. Walton Townsend, of the Théâtre Français, who has lately become a member of the lodge, recited James Whitcomb Riley's poem: "Good Bye, Jim," with telling effect, and was loudly applauded. W. A. TREMAYNE.

KANSAS CITY.

Pudd'nhead Wilson, which is already familiar here through numerous previous engagements, was presented at the Coates Opera House 6-8 before fair sized audiences. Edwin Mayo played the title-role well, although suffering from a severe cold. Ada Dwyer played Roxie most admirably. Frank Campeau as Tom Driscoll, Miss Delaro as Patay, and Maribel Seymour as Rowley were also competent. McLean-Tyler-Hanford co. 13-18.

Brown's in Town was presented at the Grand Opera House 5-11 and made a good impression. The action was lively, the situations good, the bright lines numerous and the cast excellent. Edward S. Abeles played in excellent style the part of Dick, a young married man trying to keep secret his marriage. James O. Barrows had an unctuous part as the irascible father, and played it very amusingly. Anna Belmont and Kathryn Osterman, two pretty women, were seen in the leading female characters and made an attractive appearance, while Josie Sadler was good in a German character, and Belle Davis' coon songs made her extremely popular. The Prisoner of Zenda 12-18.

The Woodward Stock co. put on a good production of Cyrano de Bergerac 5 for two weeks' run. The fame of the production has caused the biggest sale of seats in the history of the present management, and it is expected that the two weeks will be played to crowded houses. The production is a worthy one in every way and the lengthy cast well arranged. Wilson Enos as Cyrano did as well as could be expected in such a remarkably diversified character. Bertha Croighton as Roxane surpassed her previous efforts and gave a delightful performance. Walter Greene was excellent as De Guiche, and Hal Davis as De Valvert. Frederick Montague as Christian, Carl Smith, De Witt Clinton, Miss Berkely, Emma Dunn, and others all helped to give a smooth performance. The scenery, costumes, properties and general production were all of high character. A real coach and a handsome pair of

horses drew Roxane on the stage in the camping scene. Incoog is in preparation.

Melodrama was enjoyed by good houses at the Gilliss 5-11, when Alone in Greater New York was presented. Dorothy Lewis, a clever little actress, headed the co. Some specialties were introduced that were entertaining. Dorothy Morton/Opera co. 12-18.

Good audiences attend the daily exhibitions at the Zoo, where a constant change of bill keeps the interest renewed. FRANK R. WILCOX.

PITTSBURG.

In Old Kentucky was the attraction at the Bijou 6, and the house was well filled at every performance. The Red, White and Blue will follow.

At the Alvin, De Wolf Hopper pleased a good audience 6, presenting The Charlatan. "Way Down East" 13-18.

Natural Gas opened at the Duquesne 6 to good attendance. Edward Girard is a great favorite here, and he received a cordial welcome. Superba 13-18.

At the Avenue Theatre, The Fatal Card was the bill 6 to a good house. Next week, Davy Crockett.

The stock co. at the Grand Opera House produced Jan. 6. Robert Ransom, owing to a severe cold received in the early part of the week, was obliged to retire from the cast for a few days. His place was acceptably taken by Errol Dunbar. Next week, Incoog will be given.

This city is to have a short season of grand opera by the Maurice Grau co. There will be four performance, on April 17, 18, 19. The operas to be sung are Lohengrin, The Barber of Seville, Faust, and Die Walküre.

H. M. Bennett, of the Bijou circuit, is in town. E. J. DONNELLY.

OMAHA.

At Boyd's Theatre Lewis Morrison in Faust Jan. 29. The Melbourne MacDowell co. had a fairly successful engagement 2-4, opening in La Tosca. This play has not been seen in our city since presented by Fanny Davenport, and Blanche Walsh, who appeared in the title-role, could not but be compared with her famous predecessor. That the comparison was entirely favorable was evidenced by the hearty applause which the emotional scenes brought out. As Scarpa, Mr. MacDowell has greatly improved since his last appearance in this city. Arthur Elliott is also worthy of special praise in the part of Mario, and the remainder of the co. rendered faithful support. Charles Dickson and Henrietta Crossman opened a two-night engagement 5 in Mistakes Will Happen. This is a thoroughly enjoyable play, and Manager Litt is to be congratulated in having such capable artists presenting it.

The box sale of seats for the Elks' benefit commenced this morning, and, in spite of the fact that the thermometer was ten below zero, the A. D. T. boys lined up in front of the Boyd as early as 4 A.M. A great performance is promised for evening of 8. J. R. RINGWALT.

LOUISVILLE.

The engagement of William H. Crane in The Head of the Family at Macauley's 2 brought out a large audience. The new play, the star and the co. were received favorably. A Day and a Night 6-8 drew good business. Stuart Robson 9-11.

The attraction at the Avenue 5-11 was The Little Dunkardess, a bright comedy, interpreted by an excellent co. Peck's Bad Boy 13-18.

The Meffert Stock co. again scored a success at the Temple, this time with The Streets of New York. Special scenery was prepared, and the fire scene was represented realistically. The King's Rival 13-18.

The soloists at the Sousa concert at the Auditorium 15 are Maud Reese Davis and Dorothy Hoyle.

Mae Lowery rejoined A Day and a Night here. Verne Castro, of the Meffert Stock co., was ill and out of the cast of The Streets of New York.

The Liederkrantz Carnival 6 was a success in every way.

James E. Camp is negotiating with the Elks and the Metropolitan Opera co., and appearance of these cos. at the Auditorium in March are possibilities.

James P. Craig, the Leadville, Col., manager, was a visitor in the city during the week, to attend the funeral of a sister.

CHARLES D. CLARKE.

ST. PAUL.

At the Metropolitan Opera House the Seibert Orchestra gave an enjoyable concert 5 to a large and appreciative audience. Willie Collier 12-15. Alice Nelsen 16-18.

Hopkins' Trans-Oceanics opened at the Grand 5 to S. R. O. Ford and Francis gave an amusing operatic travesty. Edna Collins' whistling was very pleasing. Josephine Gassman and her pickaninies made a pronounced hit. Miss Gassman sings coon songs to perfection. She had six recalls. The Naxos gave an excellent sketch, and received hearty recognition. Folk and Collins are decidedly clever banjoists. Foy and Clark gave an entertaining comedy sketch. Kara is the best and most expert juggler ever seen on the local stage. Nestor and Bennett's illustrated songs were a taking feature. A Parlor Match 12-18.

Moriz Rosenthal, the pianist, gave a recital at the People's Church before a large audience. He is a master of the instrument beyond dispute. He had frequently to respond to enthusiastic applause four and six times. He will give another recital 9. GEORGE H. COLGRAVE.

MINNEAPOLIS.

The Sign of the Cross opened for a week at the Metropolitan Theatre 6. Alice Nelsen 13-15.

At the Bijou Opera House, the Brothers Byrne in Going to the Races, opened a week's engagement 5 to good business. The production is not up to the usual standard of the Brothers Byrnes,

although it has several very excellent features, including fine scenery, fine tumbling, and the clever charcoal sketches of John F. Byrne. Hopkins' Trans-Oceanic 12-18.

Moris Rosenthal, the pianist, appeared before a large and brilliant audience at the Lyceum Theatre 8, under the auspices of the Institute of Arts and Letters. The Philharmonic Club gave another of its enjoyable concerts at the Lyceum 7, to a most appreciative audience. The features of the programme were the work of the Spelling Quartette and Christine Buyer. Blanche Marchesi will give a recital at the Lyceum Theatre March 4. F. C. CAMPBELL.

BUFFALO.

The French Maid was the attraction at the Star 2-4 and did excellent business. Charles A. Bigelow was featured in the production, and he furnished nearly all the comedy there was in the piece. Anna Held was an extra attraction, and no doubt proved a successful one from the box-office standpoint. Her work, however, aroused little enthusiasm. Sporting Life made a big hit 6-11. The play was a big success in every way, the excellent methods used in staging it being especially commendable. Robert Hilliard and Elita Proctor Otis carried off the honors. Modjeska 13-15. E. H. Sothern 16-18.

McFadden's Row of Flats did a land-office business at the Lyceum 6-11. But a thread of plot runs through the farce, specialties being introduced on the slightest provocation. In the co. and worthy of notice are Joseph J. Sullivan, Harry Crandall, Carrie Weber, Kitzy Gordon, and Charles Morgan. Thomas E. Shea in The Man-o-War's Man 13-18.

R. P. O. E. 23 entertained a number of guests at a delightful social session 8. Several members of the theatrical profession were present. Papers have been filed with the Secretary of State incorporating the Empire Theatre, of Buffalo. The capital stock is \$5,000. The directors are Herman Wile, David Teisner, and Leo E. Rothchild.

I see by the last number of THE MIRROR that Anna Held lost a bag containing valuable papers, etc., in Rochester. This seems to have become a habit with her, as she lost the same bag, containing exactly the same articles, in this city.

Alphonse J. Meyer, of Shea's Theatre, has purchased an interest in the New Greener Hotel, which will be opened here this week. Mr. Meyer will still be connected with his theatrical enterprises.

John Land, director of the Symphony Orchestra, has been engaged in composing an opera, to be called The Singing Star. The libretto is by Victor Speer, a newspaper man of this city. I have heard a selection from the new work, and it is delightful for its exquisite melody and curious harmonic surprises.

Harry Levine, who passed himself off as the advance agent of Buffalo Bill's Wild West, and in this guise duped Steve Brodie out of a loan, left town just in time to avert an encounter with Louis F. Cooke, the bona fide agent of the show. Mr. Cooke arrived in town while this was going on, and ordered cards containing a picture and description of the swindler. Meanwhile, Levine hurriedly left town.

The Pirates of Penzance will be sung by the Buffalo Opera co. at the Star 23. R. G. Radcliffe will stage the opera.

Mamie Forbes, of the French Maid, sprained her ankle during her engagement in this city. Emmett Drew's health has so much improved that he has been removed from the hospital to his home in Paterson, N. J. It will be several weeks before Mr. Drew can rejoin his co.

RENNOLD WOLF.

JERSEY CITY.

Maurice Freeman made his stellar debut in this city, in James W. Harkins, Jr.'s new melodrama, Under Sealed Orders, at the Academy of Music 6-11, to fair patronage. The play is in four acts, and handsomely presented, as regards scenery and mountings, but it is one of those impossible things. The author has displayed knowledge of playwriting, and has made the snail so strong as to get two and three encores and repeated curtain-calls. Under Sealed Orders is a story of the English secret service system, and the scenes are laid in Algeria and London. Maurice Freeman plays the part of a noted French criminal and hypnotist—a sort of a Mr. Hyde. It is a thankless part, but Mr. Freeman displays rare ability as an actor. Nodine Winston, as Julie, the Algerian girl, has a good part, and she won deserved applause. Louis Lytton had the comedy, and Louis Breen has the heavies. Edwin Nelson, Joseph Damery, Frank Opperman, Grace Gibbons, Alice Endress, and Lily Frank had congenial roles. A number of professionals were present at the opening of the engagement, 6, and were much impressed with the play. Through the Breakers 13-18. That Man 20-25.

Manager John Holmes offered Steve Brodie in On the Bowery at the Bijou Theatre 6-11 to top-heavy houses. The play is typical of the Bowery, and Steve certainly appears to be at ease while he is on the stage. The scenes are very exciting. William Mitchell, who played the part of "bum," was the favorite. Belle La Verde was good in her part, and Lillian Verona, as the tough girl, did well. Burt Hart was very good as the newspaper reporter. Others in the support were Harry Pierson, Frank Millard, John Cala, F. C. Wells, and Claude Lorraine. Russell and Thomas Cleary gave an animated boxing match in the saloon scene. Brodie's jump from the bridge called for three curtain-calls. Carl Haswin, in The Silver King, 13-18. McFadden's Row of Flats 20-25.

A slight fire occurred at the Bijou Theatre 4, during a performance of A Female Drummer, caused by a cigarette. Aside from a scare there was no damage done, as it happened on the stage and the audience did not know anything about the fire until the performance was over.

George H. Emerick, who is at present rehearsing for Ferguson and Emerick's McCarthy's Misadventure co., has the most unique and valuable scrapbook ever seen in this city, containing excellent press notices from all over the world.

Jess Burns, who managed Henry Chanfrau early this season, is now manager for Sevenpenny, the hypnotist.

Under Sealed Orders will close its present tour at the conclusion of its engagement here 11, on account of being booked in so many one-night towns. The piece is a heavy one to handle. The enforced intermission will last about two weeks. WALTER C. SMITH.

NEW ORLEANS.

Week of 5 the Hopkins Stock co. presented The Wages of Sin in an acceptable manner at the St. Charles Theatre. The personnel of the co. has been changed somewhat. Nettie Bourne and William Hawkins are now the leading people, replacing Maud Edna Hall and Mortimer Snow. The vaudeville features consisted of the Troubadour Trio, Connors and Dunn, Lew Hawkins, and Edward Shields.

At the Grand Opera House the Punch Robertson co., in its third and last week 5-11, in The World. The work of the co. improves on acquaintance, and the effectiveness of the scenery used is deserving of mention. Tim Murphy 12-18.

Under the Red Robe was an attraction 5-11. Devil's Auction 12-18. Murray and Mack 19-25. Roland Reed, on his annual visit, appeared in his new play, His Father's Boy, 5-11, and very good business was the order for the week. The play, like all others that Mr. Reed has undertaken, is peculiarly adapted to the style of this popular comedian, and the complications which follow in quick order are highly ridiculous and laughable. Isadore Rush and a competent co. gave excellent support. The Bostonians 12-18. Otis Skinner 19-25. Henry Miller 26-March 4.

The attendance at the French Opera House has picked up remarkably, and packed houses are ordinary occurrences, owing, no doubt, to the large number of strangers attracted hither by the

Carnival festivities. Cavalleria Rusticana and La Navarraise 4. La Reine De Saba, matinee, 5. L'Auberge de Tobu-bobu 5. Le Prophete 8. J. MARSHALL QUINTERO.

DETROIT.

E. H. Sothern made his annual visit at the Detroit 2-4, presenting The King's Musketeers. Mr. Sothern was seen to advantage, and Katherine Florence proved a worthy successor to Virginia Harned. A Colonial Girl was given 4. The French Maid, with Charles A. Bigelow and Anna Held, is the attraction 6-8. Sol Smith Russell 9-11.

At the Empire Theatre 7 a splendid performance of The Wife was given by the Detroit Comedy Club before an immense house. This organization of ours may be properly classed among the best of its kind in this country. Pauletta Keena, who took the part of Helen Truman, is entitled to the highest praise. If this piece of work can be taken as a fair criterion of what Miss Keena's abilities are, she could fill acceptably the position of leading woman in any co. Among the new faces in the cast were Jessie Broadhead and Kirk Alexander, both of whom took their parts excellently.

At the Lyceum, 5-11, A High Born Lady is playing, with Billy Clifford and Maude Huth as the star entertainers, which positions they fill very satisfactorily. My Friend from India 12-18.

The World Against Her is at Whitney's Opera House. Agnes Wallace Villa is playing Madge Carlton, and she is ably supported by a good co. When London Sleeps 12-18. KIMBALL.

GALVESTON.

The Klumt-Hearn co. terminated a highly profitable engagement at the Grand Jan. 31. A return visit has been booked for week of Feb. 12. Under the Red Robe 1. 2. Sousa's Band delighted two large audiences 6. It was the march king's initial visit to these shores, and in the appreciation exhibited by his many admirers may easily be read the sincere hope that the visit will be repeated next season, and the next, and so on. Underlined, the Herrmanns, Sowing the Wind. C. N. RHODE.

CORRESPONDENCE

ALABAMA.

MOBILE.—THEATRE (J. Tannbaum, manager): Myrtle-Harder co. Jan. 30-4. Plays presented: The Little Sinner, The Buckeye, My Uncle from India, Was She Guilty, The Hermit, and The Hand of Justice. Roland Reed, assisted by Isadore Rush, in His Father's Boy 3 to good business. The play kept its audience in roars of laughter throughout. The supporting co. is capable, the work of Lottie Alter being especially commendable. Mr. Reed played The Wrong Mr. Wright and The Woman Hater 4; good business and satisfaction given. A Breezy Time 6. Edward Baxter Perry 7. Devil's Auction 10. The Bostonians 11.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, manager): Peruchi-Beldoni co. presented A Venetian Romance, A Prince in Rags, A Georgia Cracker, Rip Van Winkle, The Little Widow, A Kentucky Girl, A Western Judge, and Lost in London to good business Jan. 30-4. A large audience greeted the Myrtle and Harder co. in A Little Sinner 6. A Breezy Time 10. 11. Arnold's Fun Wakers 13-18.

MONTGOMERY THEATRE (S. E. Hirscher and Brother, managers): A fair house greeted Roland Reed in His Father's Boy 31. Rosemary was presented by Otis Skinner and his excellent co. to a large audience 2. Sousa's Band to good business 3. Devil's Auction 8. The Bostonians 10.

SELMA.—ACADEMY OF MUSIC (Rees and Long, managers): Roland Reed in The Wrong Mr. Wright 1 to a very large audience. Arnold's Fun Wakers 6-11 in Our Jonathan in Cuba, The Two Orphans, A Trip to Boston, The Schoolmaster's Pupil, My Wife's Husband, Only a Tramp, Peck's Bad Boy, and A Gay Drummer. Otis Skinner 15.

ARIZONA.

PHOENIX.—PATTON GRAND OPERA HOUSE (S. E. Patton, manager): Mahara's Minstrels to good business 2, 3; satisfaction given. Tennessee's Pardon 8. Local minstrels 10. A Contented Woman 13. Two Married Men 21.

TUCSON.—OPERA HOUSE (A. V. Grossetta, manager): Mahara's Minstrels 3; performance satisfactory; good house. Tennessee's Pardon 10. A Contented Woman 14.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (R. L. Thompson, manager): Under the Red Robe Jan. 25. Sowing the Wind 26. A Bachelor's Honeycomb 27; good performance; large audience. The Prisoner of Zenda 2; splendid performance; packed house. Marie Wainwright 4 in East Lynne and Shall We Forgive Her; fair-sized audience. Scatchi Concert co. 6. Tim Murphy 7. Barlow Brothers' Minstrels 10. Sousa's Band 12. El Capitán 13. Camille D'Arville 27.

FORT SMITH.—GRAND OPERA HOUSE (C. J. Macurt, manager): MacLean-Tyler-Hanford co. in On the Bowery Jan. 30; large and pleased audience. Scatchi Concert co. 4; good house. Marie Wainwright 6. Town Topics 9. Barlow Brothers' Minstrels 16. The Dazzler 20.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleet, manager): Marie Wainwright in Shall We Forgive Her 3; crowded house; delighted audience. Scatchi Concert co. 7. Town Topics 10. Sousa's Band 11. El Capitán 14. Roland Reed 20. The Dazzler 21. A Day and a Night 22.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): Imperial Colored Minstrels co. Jan. 31; co. disbanded here. Tim Murphy in The Carpentier 6; excellent attractions; light house owing to bad weather.

JONESBORO.—MALONE'S THEATRE (W. T. Malone, manager): Schumann Concert co. Jan. 30; good performance; small house. Passion Play pictures 1. 2; good performance; large audience. Ferris Comedians 6-11. Alta Heywood 13.

CALIFORNIA.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager): This beautiful new playhouse was opened in a blaze of glory by the James-Kidder-Warde co. in The School for Scandal 2. The audience was the largest in the history of San Jose. Mayor Phelan, of San Francisco, the owner, was present with a large party.—AUDITORIUM THEATRE (Charles P. Hall, manager): Jan. 27; good co. and business. Belle Archer in A Contented Woman 30; pleased a big house. Won Back (local) 31.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): James-Kidder-Warde co. in The School for Scandal, Hamlet, and Julius Caesar Jan. 23, 24; large audience; every one pleased.

WOODLAND.—HERSHY OPERA HOUSE (E. E. Webber, manager): Belle Archer in A Contented Woman 2; full house; performance very satisfactory.

COLORADO.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Sweet Lavender Jan. 31; large audience.—ITEM: West's Minstrels 3 canceled. Co. snow-bound at Glenwood Springs.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): Lewis Morrison in Faust 4. William H. Smith, lecturer. 9. A Boy Wanted 11. Von Yonson 18.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, manager): Dark.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunell, manager): Sharkey Vandeville co. to small houses 3. John Drew in The Liars 4. Gounod Society Concert 9 packed the theatre. The chorus, under Signor Agamonte, were splendidly drilled and sang effectively. Yvonne de Treville, the leading soloist, received generous applause. Herbert Witherspoon made an emphatic hit. Edith Miller and Evan Williams, the other soloists, were most acceptable.

The Telephone Girl 10. Henry Miller 14. The Air Ship 17. 18. Kelsey-Shannon co. 21. Benton Holmes 23. Mrs. Fiske 24. 25. Wilbur-Kirwin Opera co. 27. March 4.—ITEMS: Yvonne de Treville was entertained by Mr. and Mrs. Walter Nichols while in town.—Mary Dudley Burke, a favorite amateur, is arranging to present a series of plays during the season assisted by her pupils.—Denman Thompson was the guest of friends while playing here 2.—The Grays, New Haven's crack company, will give their minstrel at the Hyperion during this month.—Horace Wall is negotiating with Dr. Paul Skiff for a lease and the rebuilding of the New Haven Opera House; a syndicate of townsmen is backing him in the venture, it is said. JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): Francis Wilson 2, 3 in The Little Corporal. Overflowing houses greeted The Telephone Girl 7, and laughed heartily at the comic antics of Louis Mann, which, however, became somewhat tiresome before the play was over. Stetson's U. T. C. 9, 10. Sharkey's Vandeville co. 11. A Dog in the Manger 14, 15 canceled. The Turtle 15. 16. Wilbur Opera co. 20-25.—HARTFORD OPERA HOUSE (Jennings and Graves, managers): Chattanooga by an adequate co. 3, 4 to crowded houses. The Spoons 6-11 gave satisfaction to large audiences. Plays presented: A Fair Rebel, Hobson's Choice, A Girl from Mexico, The Pearl of Savoy, Dr. Jekyll and Mr. Hyde, A Woman's Devotion, and The Little Treasure. Martin's U. T. C. 13-15. Black Crook 16-18. Katie Rooney 21, 22. Faust 22. In Darkest New York 23-25. A. DUMONT.

BRIDGEPORT.—PARK CITY THEATRE (G. B. Bunell, manager): Francis Wilson in The Little Corporal Jan. 31. Denman Thompson to big business in The Old Homestead 1. John Drew in The Liars 2. Sharkey Vandeville co. 4; good house. The Telephone Girl 11. Henry Miller 13.—SMITH'S THEATRE (Edward C. Smith, manager): The Ivy Leaf 30-1; business satisfactory. Hal Reid in Knobs of Tennessee 24; good houses; apparent satisfaction. Stetson's U. T. C. 6-8 filled the house. Human Hearts 9-11. Black Crook Extraordinary co. 13-15. The Spoons 16-18.—ITEM: Elaborate preparations are being made for the fourth annual minstrel entertainment of local Elks to be held at the Park City Theatre 28. Among the attractions will be a kaleidoscopic first part and several artists of national reputation.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): U. T. C. 2 to good business. Jewett, magician, pleased a fair audience 6. Louis Mann and Clara Lipman and their excellent co. in The Telephone Girl crowded the house with a delighted audience 8. Sharkey Vandeville co. 10.—JACQUES OPERA HOUSE (Jean Jacques, manager): Fitzman Comedy co. closed a successful week's engagement 4. The Heart of Chicago filled the house twice a day, with appreciative audiences 6-8. Howe's Wargraph 9-11.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): The Corse Payton Stock co. ended a week's engagement 4, having played to large audiences. All the plays were well mounted and costumed, and the acting was up to the average of repertoire co.'s. The specialties were all good, particularly the dancing of Miss De Castro. The Frogs of Windham and The Idol of the Mill local 7, 8. Tom Sharkey Vandeville co. 9. Stetson's U. T. C. 15.

NEW BRITAIN.—RUSWYN LYCEUM (Gilbert and Lynch, managers): John Drew in The Liars 3; good business. Wilbur Opera co. 6-11; poor business; co. weak. Repertoire: Fra Diavolo, The Royal Middy, The Bohemian Girl, The Black Hussar, The Beggar Student, and The Two Vagabonds. Stetson's U. T. C. 13.—OPERA HOUSE (F. W. Mitchell, manager): Dark.

SOUTH NORWALK.—HOYT'S THEATRE (I. M. Hoyt, manager): Under Sealed Orders 2. Maurice Freeman, supported by a strong co., won the applause of a good audience. Himmlein's Ideals 6-11 in Eagle's Nest, The Great Northwest, The Planter's Wife, Cuba Libre, The Life Guard, and North and South; opened to S. R. O.; co. excellent.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Barrington Stock co. 6, 7 opened to good business. French Folly co. 14.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): Chattanooga 2; top-heavy house; co. good. Sharkey's Vandeville co. 13.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): The Telephone Girl 9; large audience. Stetson's U. T. C. 14.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Stevens and Barnett's Quadrone 6; poor house and performance.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): Stetson's U. T. C. 4; S. R. O. Sharkey's Vandeville co. 8 to fair business. Himmlein's Ideals 13-18.

PUTNAM.—OPERA HOUSE (George E. Shaw, manager): Banda Rosa 10.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, manager): The Bride-Elect drew a large audience 2. The Moth and the Flame did well 3. A Grip of Steel 9, 10. The Geisha 11. Irene Myers co. 13-18. Banda Rosa 21. Henry Miller 22. Ollie Evans 23. The Heart of Chicago 25.

FLORIDA.

TAMPA.—AUDITORIUM (John N. Phillips, manager): Old Glory (local) Jan. 30; excellent performance; good house. Peter's Comedy co. in A Knotty Affair, My Boy, and American Burn 24; fair houses and performances. Baldwin-Melville co. 13. Under the Red Robe 25.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Chase Comedy co. Jan. 30-31 to good business in

Under Two Flags, The Widow and the Fool, Yankee Jack in Cuba, Uncle's Darling, and The Little Coquette. Sousa's Band 4; S. R. O. A Breezy Time 7. Devil's Auction 8.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): The Bostonians 4 proved to be the treat of the season in their splendid production of Robin Hood; packed house. Devil's Auction 6; large and pleased audience.

GEORGIA.

COLUMBUS.—SPRINGER OPERA HOUSE (Springer Brothers, managers): Andrews Opera co. Jan. 30, 31 in Martha, Giorio-Giorio, Cavalleria Rusticana, and The Pirates of Penzance; big houses; pleasing performances. Otis Skinner in Rosemary 1; a most excellent performance; crowded house. Devil's Auction 7.

ALBANY.—SALE-DAVIS OPERA HOUSE (E. D. Wolfe, manager): Richards and Pringle Minstrels 1; crowded house; performance good. Schubert Symphony Club 6; slim attendance; concert entertaining. Andrews Opera co. 10, 11. Hettie Barnard Chase co. 13-18.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): A Stranger in New York 9.

NEWNAN.—REESE OPERA HOUSE (A. C. Reese, manager): A Breezy Time 17.

ILLINOIS.

GALESBURG.—AUDITORIUM (F. E. Berquist, manager): Camille D'Arville in The Highwayman 1 to 8. R. O.; performance excellent. My Friend from India 3 pleased a fair house. The Heart of Maryland 4 gave satisfaction to good business. Murray Comedy co. opened for a week 6 to S. R. O. in A Fatal Error; co. good. Clay Clement 13. McSorley's Twins 15. A Bachelor's Honeycomb 16. Tom Edison the Electrician 18. Beach and Bowers' Minstrels 20. Daniel Sully 21. What Happened to Jones 23. Hogan's Alley March 1. De Wolf Hopper 2.

BLOOMINGTON.—GRAND J. T. Henderson, manager: John Thomas Concert co. Jan. 31; light house. The Highwayman 3; large and appreciative audience. A Bachelor's Honeycomb 6; light house.—COLISEUM (William Peterson, manager): Bryan's Comedians closed a week of fair business 4. Plays presented: Grit, The Diamond Mystery 1; a Hot Time in the Old Town, Mabel Heath, True as Steel, and vaudeville. Carnival Minstrels (local) 7; large attendance.

QUINCY.—EMPIRE THEATRE (Chamberlain, Harrington and Co., managers): The Two Jacks in Money to Burn Jan. 31; light business. Fadette's Orchestra 3; pleasing performance; large audience. The Dazzler 4; good attendance at matinee and fair house. The Heart of Maryland 6; crowded house; performance satisfactory. Haverly's Minstrels 8. A Bachelor's Honeycomb 9. The Prisoner of Zenda 11.

PEORIA.—GRAND OPERA HOUSE (Chamberlain, Harrington and Co., managers): The Highwayman scored a hit 2; good house. 2. The Dazzler 5; big house; fair performance. The Heart of Maryland 9. Clay Clement 11. Haverly's Minstrels 12.—AUDITORIUM THEATRE (A. E. Walerman, manager): De Forrest U. T. C. 4; big business. Bryan's Comedians 5-11.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George Chatterton, manager): The Paiges closed a satisfactory engagement 4. Plays presented: Camille, The Prince of Liars, Rip Van Winkle, Pawn Ticket 20, Harvest, and The Widow Winkleton. El Capitán 2 filled every seat; audience pleased. The Pulse of Greater New York 5; large audience; performance poor.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): El Capitán 1; large house. The Highwayman 4, with Camille D'Arville, pleased a large audience. The Dazzler 6 to fair business. What Happened to Jones 20. Sousa's Band 21. Pudd'nhead Wilson 23.

OTTAWA.—SHERWOOD OPERA HOUSE (T. B. Farrell, manager): My Friend from India 1; S. R. O.; audience pleased. Mozart Symphony Club 2; small business. Darkest Russia 4 gave satisfaction to medium business. Murray and Mack in Finnegan's 409 9.

PETERSBURG.—OLYMPIC THEATRE (J. W. Williamson, manager): Lewis and Lewis co. Jan. 30-1 in The Black Flag, Master and Man, and A Soldier's Sweetheart to small houses. John E. Dvorak in Dr. Jekyll and Mr. Hyde 4 declined to play on account of small house and money was returned at box-office.

JOLIET.—THEATRE (William H. Hulshiser, manager): Darkest Russia 3 gave satisfaction to good business. Shore Acres 9. The Span of Life 11. Mistakes Will Happen 13. Blondell and Pennessy co. 16-18. Going to the Races 21. Tom Edison the Electrician 24. Hall Winters co. 27.

MONMOUTH.—PATTER OPERA HOUSE (Webster and Perley, managers): Walker Whiteside in The Red Cockade Jan. 30; former reputation sustained; good house. Mechanical Opera co. 9, 10. Elks' Burlesque Circus 14. A Bachelor's Honeycomb 17. Daniel Sully 20.

ROLINE.—WAGNER OPERA HOUSE (R. H. Taylor, manager): Mechanical Opera co. 6, 7 pleased good business. A Bachelor's Honeycomb 11. Clay Clement 15. Daniel Sully 18. Beach and Bowers' Minstrels 24.

FREPORT.—GRAND OPERA HOUSE (Knott and Hildreth, managers): Darkest Russia 2; top-heavy house; good performance. Holden Comedy co. 6-11. John Griffith 16. Clay Clement 20.—GEMANIA OPERA HOUSE (Phil Arzo, manager): Dark.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Walter E. Perkins in My

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Friend from India 5; satisfactory performance and business. The Blondells in A Cheerful Idiot 12.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): Fabio Romani Jan. 30; small house. El Capitán 31; good attendance. A Bachelor's Honeymoon 4; small audience.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Professor Cheever, hypnotist, opened 2 for six nights; owing to small attendance engagement closed after second performance.

MATTOON.—THEATRE (Charles Hague, manager): Aiden Benedict in Fabio Romani Jan. 30; pleased a good house. The Beggar Prince Opera co. 24; good business.

ELGIN.—OPERA HOUSE (Fred W. Jencks, manager): A Trip to the City 1; poor performance; small house. Marsh Brothers in Muldoon's Picnic 4; small house; did not give satisfaction. Clay Clement 27.

TAYLORVILLE.—VANDEVER OPERA HOUSE (W. H. Kamp, manager): McSorley's Twins 1 canceled. The Pulse of Greater New York 6; large and pleased audience. The Dazzler 9.

CANTON.—NEW OPERA HOUSE (J. Frank Head, manager): Owing to the steam pipes bursting Forest's U. T. C. played in the Armory to a poor house 1; performance fair. Clay Clement 10.

EFFINGHAM.—AUSTIN OPERA HOUSE (J. H. Curry, manager): Beggar Prince Opera co. 6, 7; good business; satisfaction given. The Chimes of Normandy 8.

CLINTON.—RENNICK OPERA HOUSE (J. B. Arthur, manager): Forrest's U. T. C. 8, 9, 10. Canadian Jubilee Singers 13. A Modern Woodman 14.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Darkest Russia 1; proved a treat and was thoroughly enjoyed by a large audience.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): My Friend from India 2; large and pleased audience.

LITCHFIELD.—RHODES OPERA HOUSE (Hugh A. Schell, manager): Fabio Romani 7.

PANA.—NEW GRAND (Lou Rokey, manager): Fabio Romani 2; large and pleased audience.

INDIANA.

ANDERSON.—GRAND OPERA HOUSE (J. B. Dickson, manager): Creston Clarke in The Last of His Race Jan. 31; excellent performance; poor business. The Air Ship 1; pleasing performance. Raymond Finlay, Max Millan, Ben Shields, and Marie Stuart deserve special mention. At Finley Ridge 6; good performance; business fair. The Wheel of Fortune 7; good performance; fair business. Garry Owen 9. The Pulse of Greater New York 10. Cyrano de Bergerac 13. The Highwayman 15. Superbia 23, 24. ITEM: The Elks Minstrels cleared \$500 for the charity fund. John W. Vogel, manager of Darkest America co., will send out a white minstrel co. next season. He has a five-years' contract with Arthur Deming, and also has signed Higgins, the club singer.

EVANSVILLE.—GRAND (King Cobbs, manager): A Bachelor's Honeymoon 1; fair house. Tim Murphy in The Carpetbagger 2; medium house. El Capitán 4; splendid performance. Clay Clement 4 in The Southern Gentleman to good house. Mr. Clement is a favorite here. The Prisoner of Zenda 8. Jack and the Beanstalk 9. Brown's in Town 13. Sol Smith Russell 15. Sousa's Band 18. PEOPLE'S (T. J. Graves, manager): Tom Edison the Electrician 5; fair house; performance enjoyable. The Dazzler 12. Fabio Romani 19.

FORT WAYNE.—MASONIC TEMPLE (Stouder and Smith, managers): A Woman in the Case Jan. 31; house light; co. fair. Stuart Robinson in The Meddler 6 to capacity; easily largest house this season. Mr. Robinson maintained his high reputation. Marie Burroughs was unable to appear because of a severe attack of the grip. Her part was acted admirably by Maude (Granger). The entire cast good; audience pleased. My Friend from India 8, 10, 11. Charles A. Gardner 13. Newell's Cyrano de Bergerac 14. Next Door 15. The Heart of Maryland 16. Stetson's U. T. C. 18. King Dramatic co. 20-25.

LOGANSPORT.—DOLAN'S THEATRE (William Dolan, manager): E. V. Debs lectured to small house Jan. 30. Charles A. Gardner in three one-act plays. The Other Fellow. Uncle Karl, and School drew a good house 1. Willard Newell, assisted by Vail de Vernon and a large co., presented Cyrano de Bergerac 2 to a large and appreciative audience. Archie Boyd and a clever co. in Shore Acres 6 pleased a good house; first-class performance. What Happened to Jones 9. Germania 23. Hogan's Alley 25.

PERU.—ENERICK'S OPERA HOUSE (F. G. Emerick, manager): Willard Newell in Cyrano de Bergerac 4 to a fair business; performance fair. Shore Acres 7; good business; satisfaction given. Elks Minstrels 9. The Pulse of Greater New York 11. Next Door 14. Si Plunkard 24. ITEM: The advance sale for the Elks' Minstrels opened at 9 o'clock and at 9:30 o'clock the entire house was sold. It was without doubt the largest sale in the history of the house. The Logansport lodge will attend in a body.

FRANKFORT.—COLUMBIA THEATRE (J. J. Aughe, manager): Clay Clement and a strong support presented The New Dominion 1 to large audience. Mr. Clement was taken out at the conclusion of the third act and Jeffrey Willis assumed the leading role in a most acceptable manner. Frantz's warpage 4 to large business. James O'Neill 16. Pudd'nhead Wilson 27.

PORTLAND.—AUDITORIUM (Andrews and Littell, managers): Eldon's Comedians Jan. 30, 31, presenting Ziz, A Country Sweetheart, Swan Swanson, Cyclone, My Mother-in-Law, Ten Nights in a Bar Room, and The Slums of Greater New York; packed houses; good performances.

MADISON.—GRAND OPERA HOUSE (C. M. Murphy, manager): Si Plunkard Jan. 31. Darkest America 1. The Gay Matinee Girl 3, all to good houses and satisfaction. Mattie Vickers and Monroe and Hart were the special features in The Gay Matinee Girl. What Happened to Jones 15.

KOKOMO.—OPERA HOUSE (F. E. Henderson, manager): A Woman in the Case to a poor house 1. Cyrano de Bergerac 3; splendid performance; small house. Charles A. Gardner 7. What Happened to Jones 10. Next Door 13. 14, 14. Salisbury Orchestra 17. A Country Merchant 20.

LAFAYETTE.—GRAND OPERA HOUSE (George Seeger, Jr., manager): Willard Newell in Cyrano de Bergerac 1 to fair house. Clay Clement in A Southern Gentleman 3 to good business. The Heart of Maryland 15. The Highwayman 17. Sol Smith Russell 25.

GOSHEN.—THE IRWIN (Frank Irwin, manager): Clay Clement in A Southern Gentleman Jan. 31; crowded house pleased. Robert B. Mantell 3 in Monarchs; house crowded. What Happened to Jones 8.

ALEXANDRIA.—OPERA HOUSE (Otto and Manlove, managers): Garry Owen to large house 4; poor performance. The Wheel of Fortune to light house 6; satisfaction given. The Pulse of Greater New York 14. Murray and Mack 18.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): The McElrath's lectured on "Around the World on Bicycles, 7, 8. Next Door 16. The Missouri Girl 2. Scott's Minstrels 14. Lost in New York 21.

MUNCIE.—WYSON'S GRAND OPERA HOUSE (H. R. Wyson, manager): Hall-Winters co. week Jan. 30-31 in Little Miss Weatherford, A Man of Mystery, The Telegram, Under the Sea, Little Splinter's Claim, and The Green Spider; fair audiences.

DUNKIRK.—TODD OPERA HOUSE (Charles W. Todd, manager): John Thomas Concert co. 1; pleasing performance. Tony Ashton's Dog Show failed to please small audience 4. A Turkish Bath and Garry Owen in double bill 11.

NEW CASTLE.—ALCAZAR OPERA HOUSE (B. F. Brown, manager): The Air Ship 3; well-pleased audience. Garry Owen 15. Darkest America 21. A Country Merchant 23. Muldoon's Picnic Mch. 15. Scott's Minstrels 24.

TIPTON.—KLEVLOR THEATRE (Foster and Ram-

say, managers): Wagon 1; good house. A Cluster of Diamonds (local) 6; fair business. Repeated 9. The Pulse of Greater New York 8. Local minstrels 15. Si Plunkard 23.

VINCENNES.—MCMINNEY'S THEATRE (Guy McMinney, manager): Despite severely inclement weather Tom Edison the Electrician drew a good house 6. Miss Francis of Yale 7 canceled. What Happened to Jones 16. Sousa's Band 18.

HAMMOND.—BOHMAN OPERA HOUSE (T. E. Bell, manager): A Turkish Bath 5; fair house; performance ordinary. Muldoon's Picnic 12. Darkest Russia 22.

UNION CITY.—UNION GRAND THEATRE (S. J. Fisher, manager): Next Door 7; fair house; good performance. A Country Merchant 15.

DECATUR.—BOESSE'S OPERA HOUSE (J. W. Boesse, manager): Stetson's U. T. C. co. 6; creditable performance; packed house.

MIDDLETOWN.—ELLIOTT OPERA HOUSE (Jap Van Matre, manager): Charles A. Gardner 8. Si Plunkard 27.

NOBLESVILLE.—WILD'S OPERA HOUSE (C. C. Curtis, manager): Parisian Pleasure Party canceled. The Pulse of Greater New York 9.

HUNTINGTON.—OPERA HOUSE (R. D. Smith, manager): Shore Acres to good business 2; best of satisfaction. Stetson's U. T. C. co. 7; big business.

WABASH.—HARTER'S OPERA HOUSE (Alfred Harter, manager): Shore Acres 3; good business; pleased audience. Hogan's Alley 24.

INDIAN TERRITORY.

ARDMORE.—OPERA HOUSE (White B. Pruiette, manager): Ottumwa Male Quartette Jan. 31; good business. Smith Sisters 3; small house; audience pleased. Coon Hollow 6; crowded house; good co. Spooner Dramatic co. 6-11.

LEHIGH.—BIJOU (Boone Williams, manager): Dark.

IOWA.

SIoux CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Mistakes Will Happen (return date) to full house 3; more than doubling previous business. Henrietta Crossman was in high favor from the moment of her appearance, and with Charles Dickson received several recalls. Carrie Behr as the German servant made a hit. Ole Olson 4 to fair house. Melbourne MacDowell and Blanche Walsh gave a masterly presentation of Sardou's tragic play, and Miss Walsh demonstrated her ability to do strong emotional work. Harris moving pictures 9. Alice Nielsen Opera co. 11. West's Minstrels 15. ITEM: The principal members of the MacDowell-Walsh co. spent Sunday in the city. Miss Walsh was evidently unknown to theatergoers here, for on her first entrance she failed to receive a "hand." Before the close of the first act, however, she had won the hearts of all, and received many recalls, being obliged to come before the curtain after the fourth act.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): The Heart of Maryland to a large audience 1. Alma Kruger and Lionel Adams were strong; entire co. excellent. Haverly's Minstrels entertained a good house 2. Murray and Mack in Finnegans 4 had a large audience. ITEM: The Elks entertained the members of Haverly's Minstrels.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Speers, manager): William Owen co. Jan. 30-31 in The Lady of Lyons, Merchant of Venice, and The Marble Heart; light business; satisfaction given. A Hired Girl 4; light business; Hogan's Alley 15. Holden Comedy co. 16-18.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): John Dillon Jan. 31 in Bartlett's Road to Seltzerville; largest house of the season; performance below average. Irving French co. 6-8. ITEM: Manager Patt has recovered from a severe attack of the grip.

DECORAH.—GRAND OPERA HOUSE (Weiser and Bear, managers): Deshon Opera co. 13-15 in The Mascot, Said Pasha, and Olivette. MEYER'S OPERA HOUSE (George Higgins, manager): Dark. ITEM: Manager Bear, of the Grand, will leave for New York 13.

MISSOURI VALLEY.—NEW THEATRE (William Harmon, manager): Ole Olson 2; good business; satisfaction given. Jessica and a pleased her many friends here by her capable performance of Agnes Jordan 5.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., managers): The Heart of Maryland 8. A Bachelor's Honeymoon 10. Haverly's Minstrels 11.

RED OAK.—EVANS THEATRE (E. E. Clark, manager): Walker Whiteside in The Red Cockade 2; good business; satisfaction given. John Dillon 9, 2 +

WEBSTER CITY.—WILLSON'S OPERA HOUSE (G. E. Willson, manager): A Hired Girl 1; fair business; performance fair.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE (James L. King, manager): Beach and Bowers' Minstrels 2, 3 drew fairly well, in spite of the intense cold, and gave a good show for the money at popular prices. In the first part Bobby Beach, Otis Bowers, James H. Stuart, John Dale, Harry Freeman, Tom Smith, Ab. Dale, Eddy Elroy, Ed Samson, Joe Gomes, Master Richards, H. Reihl, A. Dale, and H. Wilson were favorites; and in the olio Leon Ketzker, Anderson, Pascatel, the Trencore Four, and the Dale Brothers made up a long and excellent show, which concluded with Bobby Beach's fine troupe of performing dogs, MacLean-Tyler-Hanford co. 10, 11. Walker Whiteside 14. Sousa's Band 24. CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): John L. Sullivan co. drew a tolerably good house Jan. 31, and sent all away happy. The first part of the show is a musical burlesque, in which John L. wears a yachting cap and sings. As it gives him immense personal satisfaction to do both, the people seem to enjoy seeing him happy. In the olio Darndy, Bertina and Crouch, Sanford and Lee, comedians; Gus and Eli Edwards, Rochefort and May, parodies. The Petching Brothers, comedy; Lowry and Francis, and the Ryeford Sisters kept the hands of the audience warm applauding. Mrs. Sherwood (the wife of the manager) is "on the door," being the second woman treasurer whom I have met this season, and as in both cases I have been treated with exceptional courtesy, I must confess I like the innovation. Dorothy Morton Opera co. 4 in Girof-Girof and The Beggar Student to fairly good houses. The performances were quite enjoyable. Hubert Wilke, Ben Lodge, Edward Webb, George Callahan, Josephine Baird, Fannie Frankel, and Aimée Leicester were all deserving of mention. Indeed the last named had so pretty and fresh a young face, so handsome a form, and so melodious a voice as to eclipse all others in the evening, and was the only one to really warm up the audience, which apparently had ice water in its veins. Alice Nielsen Opera co. 6. My Friend from India 8. At Gay Coney Island 9. Melbourne MacDowell and Blanche Walsh 10, 11. ITEM: Suit was brought here by the management of the Oliver, Lincoln, Neb., against the Dorothy Morton co. for alleged breach of contract.

THOMAS R. HYATT.

ATCHISON.—THEATRE (John Seaton, manager): Mistakes Will Happen to a large and enthusiastic audience Jan. 30. The co., supporting Charles Dickson and Henrietta Crossman, is a very excellent one; the play was exceedingly good and well appreciated. The Red Cockade 4 to a fair house by Walker Whiteside and his fine co. MacLean-Tyler-Hanford co. presented Othello to a large and representative house 6. Pudd'nhead Wilson 10. At Gay Coney Island 13.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): MacLean-Tyler-Hanford co. gave a fine performance of Romeo and Juliet to very good business 1. Odette Tyler's Juliet was very strong. Charles Hanford, as Mercutio, was good. The sup-

port was excellent. Scalchi Concert co. had a fair house 2. Walker Whiteside 13. Gorton's Minstrels 16. The Dazzler 17. Hogan's Alley 28.

WICHITA.—CRAWFORD GRAND OPERA HOUSE (E. L. Marthing, manager): Beach and Bowers' Minstrels Jan. 30; good performance and business. The co. was entertained by the Elks in their lodge rooms after the performance. Town Topics 2; good performance and business. At Gay Coney Island 8. Dorothy Morton Opera co. 11. Under the Domes 30.

OTTAWA.—ROHRBAUGH THEATRE (Charles H. Ridgway, manager): Stater Dramatic co. Jan. 30-31 presenting Our Irish-American Cousin. Always on Time. The Little Duchess. The Temptation of Money. The Irish Detective, and A Fatal Step; excellent co. MacLean-Tyler-Hanford co. 8.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): Chase-Lister co. Jan. 30-31 in Angie, Santiago, Monte Cristo, Fanchon the Cricket, and Uncle Josh. Whitcomb to poor business account of cold weather; general satisfaction. At Gay Coney Island 10. The Heart of Chicago 16. Under the Domes 30.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Scalchi Concert co. entertained a large audience Jan. 30. World, Garnella and Mack in Town Topics 3; good performance; good house. The Heart of Chicago 8. Dorothy Morton Opera co. 9.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Town Topics to fair house Jan. 30; performance good. Beach and Bowers' Minstrels to large house 3; performance fair. MacLean-Tyler-Hanford 6. The Heart of Chicago 17.

SALINA.—OPERA HOUSE (W. P. Pierce, manager): Vernon, hypnotist, Jan. 30-31; bad weather; poor business. Chase-Lister co. 6-11. The Heart of Chicago 13. Under the Domes 30. Temple Quartette 22. Old Farmer Hopkins 28.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (M. B. Donavan, manager): Dorothy Morton Opera co. in Girof-Girof 2; excellent performance. My Friend from India 4; good business. Pudd'nhead Wilson 9.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (Frank J. Hess, manager): Town Topics 1; big house; excellent performance. The Heart of Chicago 7. Dorothy Morton Opera co. 10.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): The Knowles, hypnotists, Jan. 30-31; big houses. Town Topics 6. Marie Wainwright 8. The Pay Train 11. Stater Dramatic co. 20-25.

GREAT BEND.—WILLIAMS' OPERA HOUSE (J. F. Lewis, manager): The Heart of Chicago 1; excellent performance; good business. Under the Domes 8.

HOLTON.—HARMON'S OPERA HOUSE (J. H. Jarvis, manager): John L. Sullivan co. 1 to big business; strong co.

LYONS.—BUTLER'S OPERA HOUSE (J. G. Sutton, manager): Schubert Male Quartette Jan. 31 canceled. The Pay Train 22.

PEABODY.—MASONIC OPERA HOUSE (F. H. Prescott, manager): Robert McIntyre 7. The Pay Train 18.

KENTUCKY.

PADUCAH.—MORTON'S OPERA HOUSE (Fletcher Terrell, manager): A Bachelor's Honeymoon Jan. 31 pleased fair house. McSorley's Twins 1; light business; co. fair. Miss Francis of Yale 3 gave satisfaction to poor house.

SOLICSET.—GEM OPERA HOUSE (E. L. Ogden, manager): Uncle Josh Sprucey 1; fair house; specialties good. ITEM: The Nat. Reiss co. are reorganizing here, and have booked date of 20-25.

DANVILLE.—OPERA HOUSE (C. T. Ventch, manager): The Taming of the Shrew (local) 21. ITEM: It is rumored that a local syndicate is to erect a new theatre here in the Spring.

PARIS.—GRAND OPERA HOUSE (S. E. Borland, acting manager): Darkest America 6 to good business; satisfaction given. Fabio Romani 22. Charles King co. March 6-8.

HENDERSON.—OPERA HOUSE (Lambert and Levi, managers): El Capitán 6; performance good; fair house. Darkest America 13. Fabio Romani 17. Dr. Jekyll and Mr. Hyde 20.

ASHLAND.—THEATRE (W. Meinhardt, manager): Uncle Josh Sprucey 3 to 8. E. O.; audience pleased. The Late Mr. Farly 15. Murray and Mack March 3.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Dave H. Davis, manager): The Prisoner of Zenda 1; good performance to fair house. Barlow Brothers' Minstrels 5; fair performance and house. After the War 4. Scalchi Concert co. 9. Sousa's Band 11. Town Topics 14. Coon Hollow 17. Tim Murphy 20. A Day and a Night 23.

MAINE.

ROCKLAND.—FAREWELL OPERA HOUSE (G. L. Black, manager): Spears Comedy co. closed a fairly successful week 4, having given excellent satisfaction. Tom H. Walsh made a decided hit as Malvin Meekman in The Bosom Friend of Bowers. ITEM: Three co. canceled January dates at the Fawcett. Rockland people are clamoring for something first class, and a big audience will greet the next strong attraction at this house. An amateur stock co. to be made up of the best talent obtainable in this section, is being organized in Camden. Their first performance will be Frank Dumont's Little Miss Nobody, which is one of the strong pieces in Katherine Robor's repertoire.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Banda Rossa gave a splendid concert 3 to small but delighted audience. Spears Comedy co. opened for a week 6 to good business; co. fair and specialties fine. Joshua Simpkins 17. The Bride Elect 27.

THE NOROMBEA.—W. F. Reed, manager: The Chain of Destiny 27-March 4. ITEM: H. C. Bean has retired from the management of the Norombea, and is succeeded by W. F. Reed, who is booking some fine attractions and feels confident of a profitable season.

PORTLAND.—JEFFERSON THEATRE (Fay Brothers and Hosford, managers): Banda Rossa 4 was greatly enjoyed. Field's Minstrels 10, 11. Katherine Robor co. 13-18. PORTLAND THEATRE (M. J. Garriety, manager): Elroy's Stock co. closed an excellent week 4. McDoodle's Flats 6-8; big business. Joshua Simpkins 9-11.

BIDDEFORD.—CITY OPERA HOUSE (K. W. Sutherland, manager): McDoodle's Flats 3; large house; audience pleased. Field's Minstrels 9. Robinson Opera co. 13-18. Joshua Simpkins 29. Graham's Specialty co. 22.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, managers): Tammany Tigers Jan. 31; good performance; large house. A Guilty Mother 2; first-class performance to capacity. Gettysburg 6; good performance; fair house. Rice and Barton's Gaiety co. 13. Other People's Money 16. The Evil Eye 20. White's Faust 21.

MASSACHUSETTS.

LEONISTERS.—TOWN HALL AND OPERA HOUSE (G. E. Sanderson, manager): Field's Minstrels gave an excellent performance 3 to good business. The specialties were all first class, the acts of Everhardt, Lelliott, Busch and Lelliott, and Gruet, Beers and Gruet making the special hits. Chattanooga 10. ITEM: The Bruns and Nina Vandeville co., which played an engagement at Music Hall 2-4, closed after the performance 4. Poor business and inability to make satisfactory bookings was the cause. Press Agent D. W. Fellows, of the Buffalo Bill show, and M. J. Kittredge, catcher of the Louisville Baseball Club, both of Fitchburg, entertained their friends, Arthur Bigby and Dan Quinlan, of Field's Minstrels, 4, dining at the Columbia.

LYNN.—THEATRE (Dodge and Harrison, man-

agers): The Telephone Girl 3; large audience pleased. Pitman Stock co. opened to capacity 13. Repertoire includes La Belle Marie, The Electrician, Queen, A Fortune Hunter, The Opium Ring, The Black Flag, and The Wife's Secret. Banda Rossa 13. Graham's Southern Specialty co. 14, 15. A Grip of Steel 17, 18. ITEM: The Turtle Club, composed mostly of local Elks, attended The Belle of New York in a body Jan. 30 and banqueted Dan Daly, a member, after performance.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): James R. Waite's Wagon to fair business 3. Stover's Ten Nights in a Bar Room 4; good houses; poor performances. Banda Rossa gave a delightful concert to a good-sized audience 5. Elroy's Stock co. began a week's engagement 6 to big business. The co. is excellent and the plays are well staged. Repertoire: The White Squadron, East Lynne, The Land of the Midnight Sun, Mrs. White House, The Police Patrol, Camille, In Old Tennessee, She, The Midnight Alarm, Paradise Alley, and The District Fair.

NEW BEDFORD.—THEATRE (William B. Cross, manager): Richelieu (local) 6; satisfactory performance; packed house. Banda Rossa 7; enjoyable concert; small audience. The Mikado (local) 9, 10; S. R. O. Corse Payton's Stock co. 13-18. Advertised repertoire: Woman Against Woman, Denise, The White Slave, The Runaway Wife, Only a Farmer's Daughter, Alone in London, An Unequal Match, Cyrano de Bergerac, A Member of Congress, and On the Rappahannock. Waite's Comedy co. 27-March 11.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): Corse Payton Stock co. 6-11; crowded houses. Plays presented: Woman Against Woman, Denise, The White Slave, The Runaway Wife, Only a Farmer's Daughter, Alone in London, An Unequal Match, Cyrano de Bergerac, A Member of Congress, and On the Rappahannock. Elroy's Stock co. 13-18. MUSIC HALL (W. H. Boody, manager): Metropolitan Burlesquers 9-11; good business. Washburn's Minstrels 13-15.

WORCESTER.—THEATRE (James F. Rock, manager): The Telephone Girl packed the house to its utmost capacity 6. Sharkey Vandeville co. had a top-heavy house 7. Graham's Southern Specialty co. 16. Washburn's Minstrels 17, 18. LOTHROP'S OPERA HOUSE (Alfred T. Wilton, manager): The Daughters of the Poor proved an alluring title and crowded the house 6-11. Chattanooga 13-18.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): The Telephone Girl was presented by a good co. to large and pleased audience 4. Louis Mann and Clara Lipman made hits. Waite's Comedy co. opened for two weeks in Counselor O'Flynn to capacity 6. The co., headed by Alfred Kelly, gave a good entertainment. Reno and Curtis co. 24.

FALL RIVER.—ACADEMY OF MUSIC (W. J. Wiley, manager): George W. Wilson co. closed their engagement of one week 4, having played to good business. Banda Rossa 8 gave a delightful concert, which was thoroughly enjoyed by the few that attended. Graham's Cake Walk co. 10.

WESTFIELD.—OPERA HOUSE (Robert A. Grant, manager): Stevens and Barnett's Quadrone 4, 5. A slim show; poor houses. Martin's U. T. C. 7 to 8. R. O. ITEM: Hattie E. Schell is resting at her mother's home here.

SALEM.—MECHANIC HALL (Andrews, Moulton and Johnson, managers): George W. Wilson co. 13-18. Repertoire includes The Social Outlaw, Our Boys, Lady Audley's Secret, The Great Randolph Mystery, Your Uncle Dudley, and The Gun'ner.

FITCHBURG.—WHITNEY OPERA HOUSE (J. R. Oldfield, manager): Katie Emmett in The Waifs of New York 7; fair business. Pitman Stock co. 13-18. ITEM: Scribner's Columbian Burlesquers rested here 7, 8.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): French Folly 9. ITEM: The attaches of Music Hall have organized a basket ball club, under the direction of Stage Manager James J. O'Connor.

GLOUCESTER.—CITY HALL (Lothrop and Tolman, managers): Washburn's Minstrels 6; fair house; performance good. Ten Nights in a Bar Room 10. Barrill Comedy co. 20-25.

TAUNTON.—THEATRE (R. A. Harrington, manager): Frankie Carpenter co. closed a successful week 4. Banda Rossa gave delightful concert 6 to good house.

MICHIGAN.

GRAND RAPIDS.—POWERS' (O. Stair, manager): In Hon. John Grigsby Sol Smith Russell has a play that furnishes him with a character suited in every way to his peculiar style of acting. His largest audience of many seasons greeted him 6. As the good-hearted, self-sacrificing Grigsby Mr. Russell was in his element, and has certainly added another success to his list. The supporting co. was entirely adequate and introduced a most clever character actor in William Sampson as Chandler, a veteran of 1812. My Friend from India 11. GRAND (O. Stair, manager): Bob Fitzsimmons co. 24 did good business with a vaudeville performance of more than common excellence. A Woman in the Case 5-8 proved a disappointment to the few people who attended. The Wheel of Fortune 9-11.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Eugene V. Debs lectured before a large and appreciative audience 2. My Friend from India 10. The Wheel of Fortune 15. Lost in New York 16.

OWOSSO.—SALISBURY'S OPERA HOUSE (Burns Brower, manager): Mamie Zozo's Eldorado co. 8. ITEM: L. M. Watson has retired from the management of the theatre.

SAULT STE. MARIE.—Soo OPERA HOUSE (H. Booker, manager): Lecture by Bishop Rowe Jan. 23; crowded house; audience pleased. Eli Perkins 3; good house; performance fair.

COLDWATER.—TIBBITT OPERA HOUSE (John T. Jackson, manager): Robert B. Mantell in A Secret Warrant pleased a large audience 2. 14, 14. The Missouri Girl 17.

MUSKEGON.—OPERA HOUSE (H. F. Grundler, manager): Mamie Zozo's Burlesque co. 3 to fair business; performance very poor. Columbian Comedy co. 13-18.

JACKSON.—ATHENAEUM (H. J. Porter, manager): 14, 14. My Friend from India 9.

MINNESOTA.

WINONA.—OPERA HOUSE (M. D. Field, manager): Haverly's Minstrels to fair business Jan. 31; entertainment satisfactory. Side Tracked 14

streets 16. Courtenay-Morgan co. 27-March 4.—AUDITORIUM (M. H. Haskell, manager): 162-March 3.

TOLEDO.—VALENTINE THEATRE (L. M. Boda, manager): Otto Klives, business manager; Stuart Robson drew two good houses in the Meddler 4. The character of Frank Eli fits Robson better than any he has attempted since Bertie in The Henrietta. Marie Burroughs, Maude Granger, Harold Russell, and Frank Bangs gave excellent support. Creston Clarke and Adelaide Prince in The Last of His Race. The Raced Cavalier, and David Garrick to light houses 64.—Burt's Theatre (Frank Burt, manager): The Man-of-War's Man proved a good drawing card 24. Thomas F. Shea took the leading part and was ably supported by a good co. and plenty of scenery. Manager Burt looked Maloney's Wedding for four nights, opening 5, on which date a big house attended. The play and co. were very poor and Mr. Burt informed Manager Morris of the co. that unless the performance was strengthened he would close the house. He was promised that this should be done, but when the co. endeavored to give the same performance 6 Mr. Burt ran down the curtain and refunded the money to the audience. The house remained dark for the rest of the co's engagement. Manager Morris has left town. The co. is still here.

PEOPLES THEATRE (C. F. Stevens, manager): Charles Cowles in A Country Merchant succeeded in pleasing good crowds 24. The Cherry Pickers, with a strong cast, did good business 25. Irwin Brothers Burroughs 16. Item: J. J. Rosenthal announced that this will be the last season of Anna Belmont and Kathryn Osterman of this city, on the stage, they having decided to retire.

C. M. EDSON.

AKRON.—GRAND OPERA HOUSE (W. F. Stickles, manager): McFadden's Row of Flats 2, S. R. O. co. excellent. Harry and Corrie Stock, Joe Sullivan, Harry Crandall, and Estelle Wellington deserve special mention. A Jolly Lot 4; medium house; co. fair. Leon and Miller, the Sisters Leon, and Her. Burke and McDonald did some clever specialty work. The Real Widow Brown 6; small house; co. medium. J. Cammer, George Martin, William Clifton, Frank Gillette, Etta Stetson, Otis De Lano, and Dell Lincoln were very good. The Last of His Race 13. The Two Johns 14. Scott's Minstrels 15. Gettysburg 16. The Girl from Paris 18.—ITEM: A movement is on foot to organize a circuit consisting of Akron, Canton, Youngstown, O., and New Castle, Meadville, and possibly Erie, Pa. The railroad facilities between these cities are good.

SPRINGFIELD.—BLACK'S OPERA HOUSE (Charles Bruner, manager): King Dramatic co. Jan. 29-28 in The War of Wealth, The Power of the Press, Hands Across the Sea, Monte Cristo, The Cotton King, Carmen, The Cherry Pickers, Alone in London, and The Last Stroke. S. R. O. at each performance. Miss Diddie's performance of Carmen excited great applause. A Bachelor's Homecoming 1; splendid performance. S. R. O. at each performance. The Last of His Race 2; strong play; poor business. Brothers Boyer in Next Door 4; good business. Stuart Robson in The Meddler to S. R. O. 6. A Night at the Circus 8. The Air Ship 9. Report for Duty 13. Brown's in Town 15. The Pulse of Greater New York 18.

ALLIANCE.—OPERA HOUSE (Norton and Shultz, managers): Courtenay-Morgan co. in The Witch of Wall Street, Noble, A Fair Rebel, The Girl from Chili, and A Railroad Jack Jan. 31-4; packed houses; pleased audiences. The Gormans in Mr. Beane from Boston 6; fair attendance. Creston Clarke 14.—CHRYSTAL'S OPERA HOUSE (M. E. Whelan, manager): The Late Mr. Early 2; fair business. The Missouri Girl 8; light attendance.

MASSILLON.—NEW ARCADE (G. C. Haverstock, manager): Maloney's Wedding 1; pleased a fair house. A Jolly Lot 3; good performance. small house. Courtenay-Morgan co. 6-11. Uncle John Sweeney 17. Under the Dome 18. Next Door 25. At Pine Ridge March 2.—BEECHER'S OPERA HOUSE (George H. Shant, manager): Dark. ITEM: The Elks will give a banquet and ball 14.

HAMILTON.—GLOBE OPERA HOUSE (Connor and Smith, managers): Van Dyke and Eaton co. Jan. 30-4 did fairly with Fate, The Gutta Serena Girl, A Hasty Pair, A Brave Coward, and A Family Affair. A Bachelor's Homecoming 7; good business; pleased audience. A Country Merchant 11.—THE ALHAMBRA: Foster and Williams Comedians 7-11 in What Happened to No. 10.

LORAIN.—WAGNER'S OPERA HOUSE (H. S. Burgett, manager): Maloney's Wedding gave a pleasing performance to a large audience 2. Wilson Theatre co. in What Happened to Smith 3 and a cavendish bill 4; fair performances; good business. Isabel, the Millionaire's Daughter (local) 11. A dramatic club, of Cleveland, will play A Cuban Spy and Finnigan's Fortunes 13, 14.

GALLIPOLIS.—AMIEL OPERA HOUSE (John L. Charles, manager): Irene Taylor co. 14 presented Camille, Fate, A Sister of the Red Cross, East Lynne, and The Streets of New York to fair audiences; good co. The Late Mr. Early 10.—ITEM: Manager J. M. Kaufman of the Pomeroy Opera House, is confined to his bed with the grip at his home in this city.

SANDUSKY.—NIELSEN OPERA HOUSE (Charles Baetz, manager): The Little Dunkardess pleased a fair audience 2. Creston Clarke and Adelaide Prince in The Last of His Race delighted a small audience 4. A Country Merchant did well 6. The Gormans 10. The Real Widow Brown 16. Next Door 23.

GALION.—CITY OPERA HOUSE (S. F. Ribbit, manager): Charles Cowles in A Country Merchant 7 to fair business; play and star good but support weak. The Two Johns 17.—MANAGER OPERA HOUSE (Waldman and Rettig, managers): The Gay Matinee Girl 21.

ZANESVILLE.—OPERA HOUSE (R. D. Schults, manager): The Van Dyke and Eaton Comedy co. 6-11. Boston Lyric Opera co. return engagement 13-15.

TROY.—OPERA HOUSE (Edwin G. Gates, manager): A Night at the Circus 2 to S. R. O. performance pleasing. Charles Cowles in A Country Merchant 14.

IRONTON.—MASSON'S OPERA HOUSE (R. F. Ellis, manager): Uncle John Sweeney 6; large audience; performance unsatisfactory. The Late Mr. Early 10. Richards and Pringle's Minstrels 20.

LIMA.—FAIRBORN OPERA HOUSE (H. G. Hyde, manager): Stetson's U. T. C. satisfied large audiences 4. A Country Merchant 9. A Jolly Lot 11. Brown's in Town 17. 18-20. Sol Smith Russell 23.

STUEBENVILLE.—OLYMPIA THEATRE (Frank J. Watson, manager): The Sunshine of Paradise Alley (return date) 3; large house. The Late Mr. Early 6; poor house; bad weather. The Air Ship 10.

SALEM.—GRAND OPERA HOUSE (Charles E. Holton, manager): Erwood Stock co. opened for a week 4 in The American Boy; packed house; co. fair. Local minstrels 21.

XENIA.—CITY OPERA HOUSE (C. L. McChellin, manager): A Bachelor's Homecoming 3 pleased a large audience. Report for Duty 11.

MT. VERNON.—WOODWARD OPERA HOUSE (Stevens and Clements, managers): Solien Stetson co. began a week's engagement to a fair audience 6.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): A Night at the Circus 6; good business; performance good. The Gormans 15. Laville co. 20-25.

NEWARK.—AUDITORIUM (J. B. Rosebraugh, manager): The Little Dunkardess pleased a fair audience 4. A Jolly Lot 8.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): Lost in New York to fair house 3. My Friend from India 25.

CARROLLTON.—GRAND OPERA HOUSE (Kornacker Brothers, managers): Sadie Raymond in The Missouri Girl 7; fair performance; small house.

NAPOLÉON.—OPERA HOUSE (B. B. Ritter, manager): Maloney's Wedding 4; good house and co. Wilson Theatre co. 13, 14.

CHICAGO.—OPERA HOUSE (Louis Simmerman, manager): Lost in New York pleased a good house 2. The Missouri Girl 13.

NEW LEXINGTON.—SMITH OPERA HOUSE (T. J. Smith, manager): The Three Bostonians 5. Uncle John Sweeney 10. Other People's Money 28.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): The Gormans 13.

MIDDLETOWN.—SONG OPERA HOUSE (Q. C. Buckles, manager): 13 to 18 house dark.

NORWALK.—GARDNER MUSIC HALL (W. J. Gilger, manager): Dark.

CADIZ.—OPERA HOUSE (E. M. Brown, manager): Dark.

WAPAKONETA.—TIMMERMEISTER'S OPERA HOUSE (J. H. Timmermeister, manager): Dark.

OKLAHOMA TERRITORY.

EL RENO.—OPERA HOUSE (Wood Gresham, manager): Graham Earle co. opened for a week Jan. 30 in Life's Partners, My Uncle from New York, Dixie Land, Cuban Heroes, The Colonel's Wives, and Sweet Genevieve; business very good; co. fair.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (A. V. Nix, manager): A Romance of Coon Hollow 1; large and pleased audience.

OREGON.

LA GRANDE.—STEWART OPERA HOUSE (D. H. Steward, manager): Darkest Russia canceled. John Lindsay 24 in Shakespearean repertoire to fair houses; co. excellent. Kelly and Mason in Who Is Who 8. All About 10. McEwen, hypnotist, 13-18.

SALEM.—READ'S OPERA HOUSE (Patton Brothers, managers): McEwen, hypnotist, finished a very successful week Jan. 25.

PENNSYLVANIA.

PITTSBURGH.—MUSIC HALL (C. C. King, manager): Bronsahan-Jackson co. closed a very successful week's engagement 4. Plays presented: Forgiveness, A Child of Destiny, East Lynne, Only a Farmer's Daughter, Maine and Georgia, The Daughter of the Twenty-first, and Turned Up. The plays were staged well and the acting all that could be desired. Huntley-Jackson Stock co. opened for a week 6 in The World to one of the largest audiences in the history of the theatre. The play was well staged and some excellent specialties were introduced. The Fast Mail 7; scenery excellent; crowded house. The Middleman and The Tornado 8. Standard Dramatic co. 21. Biograph 22, 23. Fields and Hanson's Minstrels 25. Sam Pittman co. 25-March 4.—ITEM: The Bronsahan-Jackson co. were entertained by the Exeter Club after the performance 4.—Manager Bronsahan left for his home in Bellows Falls, Vt., 5 after a two weeks' stay with the co. Next season he will remain out all season with the co., and they will produce all new plays. The Pennsylvania Coal Co. will pay out about \$200,000 to their men in this city 20. All the other mines and factories are also working full time.—The Pittsburgian, Manager King's new monthly magazine, is having a deservedly large sale.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Appell, managers): The Evil Eye, with a wealth of glittering scenery and beautiful costumes and a profusion of lovely women of terpsichorean proclivities, filled the house 2. The fun-making qualities of those lumber jacks, Rosalie and Leslie, was the cause of incessant laughter. Manager Charles Yale can be proud of this outfit. Other People's Money drew a fair house 3, and was thoroughly enjoyed by the audience. The clever work of Hennessy Leroy, as the scheming old broker, was as fine in its way as anything seen here for several seasons. The co. was uniformly good, particularly Lillian Dix and May Sergeant. The Mystic Midget (local) 4 to good houses. A Texas Steer 6. A good house for this old standby, despite the bad weather. The co. was adequate. Henry Miller in Heartsease 7. Local minstrels 8. City Sports 9. Ben Hur (local) 10, 11. High Rollers 13, 14. Encore, Blair 15. Local Minstrels 16. A Milk White Flag 17. Kellar 18.

CARLISLE.—NEW OPERA HOUSE (Markley and Appell, managers): F. W. Allen, manager; Other People's Money 4; good house; best of satisfaction. A Texas Steer 7; good house; excellent co. Katie Putnam, Herbert F. Sears, W. H. Bray, W. F. Walcott, and Harry C. West did well. Fields and Hanson's Minstrels 16. A Milk White Flag 18. Kellar 20. O'Hooligan's Wedding 21. A Stranger in New York 26-March 3.

ITEMS: Vera Irvine joined Other People's Money 5 to play the part of Mrs. Hopper.—W. F. Walcott, of A Texas Steer, was guest of our correspondent while here. Manager Allen spent a few days in Philadelphia this week. The Princess Kromy, a burlesque on The Princess Bonnie, is being rehearsed and will be produced soon under the direction of John R. Bland and Manager Allen.—Dale and Dare, musical troupe, of this city, put on a very successful minstrel show 8 at Harrisburg for the benefit of the Harrisburg Band.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): The Evil Eye (return engagement) 3 drew an overflowing house. Both co. and play have been noticeably strengthened since their appearance last Fall, and the production gave entire satisfaction. The Ivy Leaf was presented by a competent co. to a fair audience 6. The Goshua attracted a large audience 7. The opera is bright and clean, and was rendered very smoothly. On account of illness Helen Rorten's part was very acceptably filled by Maud Bliss. Minnie Ashley scored the hit of the evening, and Charles Danby kept the audience in good humor. Hotel Topsy Turvy disappointed a large audience 8. Marie Dressler, Ada Norman, and Mae Lowrey left the co. at Philadelphia. Eddie Fox and George Ballman were the only redeeming features; rest of co. weak. Banda Rosa 23. Dirty Bell in Joe Hurst, Gentleman 25. Kellar March 8.

LANCASTER.—FRITTON OPERA HOUSE (Vicker and Glim, managers): The Bride Elect 4. Henry Miller in Heartsease 6. The Young Republicans, a local politico-social club, gave a splendid amateur minstrel performance to a crowded house 7. A Texas Steer pleased an audience of good size 8. The Bostonia Sextette delighted a large audience of music lovers 9. The Drummer Boy of Shiloh 10, 11. Alma Chester co. 13-18. Charles Cowles 20. The Ivy Leaf 22. The Heart of Chicago 23. The Little Midget 25.—ITEM: The grave of Frankie Peterson in Greenwood Cemetery, this city, was decorated with flowers 4 by members of The Bride Elect Opera co., of which Miss Peterson was a member last season.—Law Simmons, the veteran minstrel, was here on business 5.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (George H. Bubb, manager): Kennedy Players Jan. 30-4 in The Midnight Express, The Two Thieves, and The Two Orphans. The Hand of Fate, The Widow and the Dede, The Dark Side of London, Toddy McGuire the Irish Duke, A Dangerous Woman, and Good Pardon; good business; excellent co. and specialties. Bronsahan-Jackson co. 6-11; first half of week in Only a Farmer's Daughter, A Child of Destiny, Forgiveness, The Pearl of Savoy, and A Bundle of Trouble; fair audiences; co. good. Other People's Money 13. The Air Ship 14. The Brownies (local) 16-18.

SCRANTON.—LYCEUM (Reis and Burgunder, managers): Primrose and Dockstader's Minstrels 3; good business and good performance. Henry Miller in Heartsease 9. Hotel Topsy Turvy 10. A Lady of Quality 13. The Royal Box 14.—ACADEMY OF MUSIC (Reis and Burgunder, managers): A Grip of Steel, headed by Robert Gouillard, did good business 6-8. Caroline Cooke, Charles Lane, Frank M. Allen, Walter G. Horton, A. J. Krantz, Lucille Allen Walker, Ione Matthews, and Eva Westcott did excellent work. Huntley-Jackson co. 13-18.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (J. E. Mishler, lessee and manager): Hobson's U. T. C. co. 4; good business. Matthews and Bulser in By the Sad Sea Waves 6; large house. Josie De Witt's violin specialty was very clever. Nellie Hawthorne and Matthews and Bulser received many recalls. City Sports 7; fair business. Passion Play pictures 9. Kellar 11. Shea-McAuliffe co. 13-18. White's Faust 19. Creston Clarke 22.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): De Wolf Hopper and his excellent co. 2 in The Charleston to captivity. McFadden's Row of Flats entertained a large audience 4. Waite's Opera co. 6-11 in The Two Vagabonds, Fra Diavolo, The Chimes of Normandy, Said Pasha, The Bohemian Girl, Marianna, Paul Jones, Olivette, Pinafore, Cavalleria Rusticana, The Mikado, and The Pirates of Penzance to good attendance. Scott's Minstrels 18.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): The Bride-Elect 3. The Evil Eye 4. Reading Press Club entertainment 6. The Goshua Hotel Topsy Turvy 9.—GRAND OPERA HOUSE (George M. Miller, manager): Myers-Lynch co. gave good performances of The Black Flag, The Two Orphans, Kidnapped, and The Silver King to good houses 6-11.—BECKER'S LYCEUM THEATRE (H. W. Beck, manager): Dark.

FRANKLIN.—OPERA HOUSE (J. P. Kowen, manager): J. E. Toole in Follies and the Rhine Rio Van Winkle and The Ticket of Leave Man 4 to fair business. Scott's Minstrels 10. Glibby Hooper co. 13-18. Creston Clarke 24.—ITEM: John L. Kott, of Scranton, closed arrangements for the lease of Franklin Opera House by the M. Reis circuit. The new management will take possession of the house June 1.

SHAMOKIN.—A. R. OPERA HOUSE (John F. Geler, manager): Meyers-Lynch co. closed a very successful week 1, having presented The Black Flag, The Burglar, The Two Orphans, Down the Slope, After Seven Years, East Lynne, and The Silver

King. The Ivy Leaf 7; good business; pleased audience. The Mystic Midgets (local) 10, 11. Our Congressman (local) 13. Kellar 16.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): The Ivy Leaf 4 to big business. The Kennedy Players opened 6 to a crowded house, producing The Midnight Express, better known as She Condon't Marry These. The Two Thieves was given 1 and The Two Orphans 8. Local minstrels 18. Johnson Comedy co. 20-25. Remember the Maine 27. Kellar March 4.

BELLE VERNON.—OPERA HOUSE (C. F. Eggers, manager): The Two Johns 2; big house; excellent performance. The Sunshine of Paradise Alley 6; large audience; performance only fair.—ITEM: Manager Eggers is having an exceptionally good season, large audiences being the rule. Business of all kinds is on the boom here.

POTTSVILLE.—ACADEMY OF MUSIC (Markley and Appell, managers): Maud Hillman 6-11 in Charity Bells Among the Pines, Special Delivery, The Clipper, Lights and Shadows, Lady Audley's Secret, The Bench Damsel, A Hidden Past, A Scrap of Paper, and The Broker's Daughter; good houses; fair performances. The Ivy Leaf 14. Natural Gas 16. Biograph 17, 18.

HANOVER.—GRAND OPERA HOUSE (J. P. Barry, manager): Other People's Money 15. The Drummer Boy of Shiloh (local) 17, 18, 20. Kellar 23. Marie Deca Concert co. March 9.—ITEM: Fred B. Wile, manager of The Drummer Boy of Shiloh, is busily rehearsing the local cast for production of the play.

BRADFORD.—WAGNER OPERA HOUSE (M. W. Wagner, manager): Eddie Girard in Natural Gas 2 pleased a crowded house. Scott's Minstrels 4; fair attendance. Wolford Sheridan co. in Shadows of a Great City 6 opened to large business. Maloney's Wedding 13. The Sunshine of Paradise Alley 15.

BUTLER.—PARK THEATRE (George N. Burckhardt, manager): White's Faust to large audience 1; fair performance. Katie Rooney in The Girl from Ireland pleased a fair house 2. Warcrath 3; fair business and satisfaction. The Elevator (local) 14. Maro 15.

COLUMBIA.—OPERA HOUSE (James A. Crothers, manager): Wilson Theatre co. Jan. 30-4 in The Galley Slave, The Two Orphans, and The White Slave. Kidnapped. Under Two Flags, and The Circus Girl; crowded houses; co. good.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (A. B. Hord, manager): Guy Brothers' Minstrels 1; poor performance. Sol Marcoson Concert co. 3; good performance. A Breezy Time co. closed a good house 4. Other People's Money 9. White's Faust 10.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Katie Rooney in The Girl from Ireland 3; small audience. Oliver Scott's Minstrels 6 drew fairly well. The Sunshine of Paradise Alley 13. J. E. Toole 16-18. The Real Widow Brown 25.

GREENVILLE.—LAIRD'S OPERA HOUSE (H. W. Heby, manager): The Real Widow Brown 3; S. R. O.; performance satisfactory. The Sunshine of Paradise Alley 9.

McKEESPORT.—WHITE'S OPERA HOUSE (Frank D. Hunter, manager): Natural Gas pleased a good house 4. City Sports amused a packed house 6. The Sunshine of Paradise Alley 7; good business.

NEW CASTLE.—ALLEN'S OPERA HOUSE (M. Reis, manager): The Two Johns pleased fair business 7. The Sunshine of Paradise Alley 8; fair and pleased audience. Scott's Minstrels 14. Creston Clarke 18. The Real Widow Brown 22.

DU BOIS.—FULLER'S OPERA HOUSE (James A. Reusel, manager): Guy Brothers' Minstrels 3; large and pleased audience. A Breezy Time 10; good house; audience pleased.—ITEM: White's Faust will return date 13.

PUNXSUTAWNEY.—MAHONEY STREET OPERA HOUSE (F. M. Bowman, manager): Sol Marcoson Concert co. 7; crowded house; audience pleased. Faust 9. A Breezy Time 11.

SHEFFIELD.—I. O. O. F. THEATRE (W. G. Le Roy, manager): Malford's U. T. C. co. 7; packed house; poor performance. A Breezy Time 15. The Mystic Midgets (local) 24, 25. Guy Brother's Minstrels 26-March 11.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): The Gormans in Mr. Beane from Boston 3; large audience. Maloney's Wedding 10. Scott's Minstrels 13.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): King Comedy co. in The Millionaire Tramp 4 to S. R. O.; co. not up to standard. Natural Gas 17.

LEBANON.—FISHER OPERA HOUSE (Markley, Appell and Neely, lessees; F. D. Covel, manager): Hennessy Leroy in Other People's Money delighted a large audience 2. A Texas Steer 9. City Sports 10.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Ward and Vokes in The Governor's Daughter 6; good business 6. Bon Ton Burlesquers to fair house 7.

LEHIGHTON.—OPERA HOUSE (Hank and Keat, managers): Reed and Van Vandeville co. 3 failed to appear. Stage hands' benefit 22. U. T. C. 25.

TARENTUM.—OPERA HOUSE (Pinney and Gilliland, managers): Dave H. Woods co. closed a week of fair business 4. Hobson's U. T. C. 13.

WEST CHESTER.—OPERA HOUSE (F. J. Painter, manager): Bon Ton Burlesquers 8; performance good; fair house.

POTTSVILLE.—GRAND OPERA HOUSE (Grant M. Koons, manager): Byron W. King, impersonator 2; large and delighted audience.

CARBONDALE.—GRAND OPERA HOUSE (Daniel P. Rydms, manager): The Ivy Leaf 8; fair audience. Charles Cochran 11. Joseph Greene co. 13-18.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hemstead, manager): The Sunshine of Paradise Alley 10. Scott's Minstrels 11.

MAHANAY CITY.—GRAND OPERA HOUSE (J. J. Oquir, manager): Dark.—HERSKER OPERA HOUSE (John Hersker, manager): Dark.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, manager): Kellar 7; large and pleased audience.

ROCHESTER.—OPERA HOUSE (J. E. Toole 13. Creston Clarke 17. R. J. Erwood Stock co. 23-28.

CORRY.—OPERA HOUSE (W. K. Stone, manager): White's Faust 7; packed house; capable co.

BEVERICK.—P. O. S. OF A OPERA HOUSE (F. R. Kitchen, manager): Dark.

FREELAND.—GRAND OPERA HOUSE (George McLaughlin, manager): Dark.

WAYNESBURG.—OPERA HOUSE (Cooke and Munell, managers): Guy Brothers' Minstrels 7; S. R. O.; good performance.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): Dark.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): Other People's Money 14.

JEANNETTE.—OPERA HOUSE (A. L. Bethune, manager): Guy Brothers' Minstrels 9.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (T. F. Martin, manager): George W. Wilson co. 6-11; crowded houses; co. excellent. George W. Wilson, Miss Cameron, Messrs. Schofield and Fowler are popular favorites; specialties clever. Plays presented: The Social Outlaw, The Great Randolph Mystery, The Stars and Stripes Forever, The Governor, The People's Lawyer, The Inquisitive Dorky, The Messenger from Jarvis Band, Rosa Ross 16. U. T. C. 23. A Grip of Steel 27. Jackson Opera co. March 6-11.

PAWTUCKET.—OPERA HOUSE (E. D. Jameson, manager): Howard Athertonum Star Specialty co. 24; good business and performance. Graham's Southern Specialty co. 6, 7; crowded houses; performances good. The Heart of Chicago 13-15. The Chain of Destiny 16-18.—AUDITORIUM (J. W. Micklejohn and Co., managers): Murat Halstead, lecturer, 6 to large audience.—ITEM: The Pawtucket Opera House will be renovated thoroughly.

WOONSOCKET.—OPERA HOUSE (R. A. Harrington, manager): Al. Field's Minstrels 2 to S. R. O. Denman Thorne and co. in The Old Homestead 4; S. R. O. Sharkey Vandeville co. 14.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Local minstrels 14. Stetson's U. T. C. 17 instead of 14.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Romain Stock co. 4 in A Wife's Peril to fair business; co. fair. Stetson's U. T. C. 20.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Keogh, manager): The Bostonians 2 in The Serenade

to S. R. O. Devil's Auction 3; fair business. A Stranger in New York 4; good business. Radwin Melville co. opened a return engagement of one week 6 to S. R. O. Maude Dixon 15. French Opera co. 16, 17. Joe Ott 18.

COLUMBIA.—OPERA HOUSE (Frank J. Moses, manager): A Stranger in New York 2; capital performance; packed house. John Fox, Jr. lectured 4 to a large, pleased audience. Arnold Wells co. presented in The Social Swim to a large house 6.

SOUTH DAKOTA.

WATERTOWN.—NEW GRAND OPERA HOUSE (F. Crowl, manager): Side Tracked 2; S. R. O.; once pleased. Gilchrist's Rand Leach's. Ole Olson 15. Slayton's Jubilee Singers March 4.

TENNESSEE.

NASHVILLE.—THE VENDOME (Stanb and Sheetz, managers): William H. Crane delighted a large house 1 in A Virginia Courtship. Otis Skinner in Rosemary 6, 7, to fair houses. Jack and the Bonnetalk 8. Captain 9. Sousa's Band 14. Under the Red Robe 16.—NEW MASONIC THEATRE (Stanb and Sheetz, managers): The Prisoner of Zenda 6; 7 pleased fair houses.—GRAND OPERA HOUSE (Wash Blackburn, manager): The Hopkins Stock co. to good business in The Last Paradise Jan. 30-4 and Monte Cristo 6-11 to good business, with Felix and Barry and Henrietta Duke as the cavendish bill. Darrell Vinton and Miss Ernest take the principal parts in Monte Cristo.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): Tim Murphy in The Carpet Sagger 3; fine performance; packed house.

TEXAS.

WACO.—THE GRAND (Jake Schwarz, manager): Spooner Dramatic co. Jan. 30-4 presented The Pearl of Savoy, For Honor's Sake, The Egyptian Princess, An American in Cuba, and The Flower Girl to good business; performance satisfactory. F. E. and Allison deserve special mention. Sowing the Wind 4. Murray and Mack 9. The Herdmans 10.

W. V. LYONS.

SHERMAN.—OPERA HOUSE (Ellsworth and Bronte, managers): Marie Wainwright in Shall We Forgive Her Jan. 30 to average business; very satisfactory attraction. Murray and Mack in Finnigan's Ball 3 drew topheavy house; performance rather disappointing.—ITEM: The death at Shreveport, La., of a sister-in-law of Ollie Mack caused the Murray and Mack co. to cancel several dates, their tour being resumed by their appearance here 3.

GAINESVILLE.—OPERA HOUSE (John A. Hulin, manager): MacLean-Tyler-Hanford co. Jan. 25 in Romeo and Juliet to large audience; performance first class. Murray and Mack in Finnigan's Ball to crowded house; audience pleased. After the War 1 did not appear.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): The Prisoner of Zenda Jan. 30; full house. Sowing the Wind 2. The Spooner Dramatic co. presented The Flower Girl and For Honor's Sake 4; co. good; houses large.

BOWIE.—GRAND OPERA HOUSE (J. A. Burgess, manager): Andrews Opera co. 3; small house; audience

S. R. O. receipts \$44. Mr Rice and Nellie Elting made decided hits.

VIRGINIA.

NEWPORT NEWS.—OPERA HOUSE (G. B. A. Becker, manager): Joe Ott in *Looking for Trouble* to the largest crowd ever in the theatre; audience delighted; receipts \$400. Wells Vaudeville co. 10. Side Tracked 20. *Sowing the Wind* 25. A Texas Steer 28.

NORFOLK.—ACADEMY OF MUSIC (Thomas G. Leath, lessee): *The Bride Elect* 1. Ward and Vokes in *The Governors* 4; excellent performance to good business. Joe Ott 10. 11. A Milk White Flag 13. The Circus Girl 14. The Geisha 15.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): Ward and Vokes in *The Governors* pleased a fair audience 8. A Lady of Quality 24.

STAUNTON.—OPERA HOUSE (Barkman and Shultz, managers): Fields and Hanson's Minstrels 10. Taylor's Cake Walkers 17. Eugene Blair 25. Godfrey's Band March 8.

DANVILLE.—ACADEMY OF MUSIC (John B. Wood, manager): Fields and Hanson's Minstrels 6; business and performance fair. Side Tracked 11.

HAMPTON.—SOLDIERS HOME THEATRE: Joe Ott in *Looking for Trouble* 7; large and appreciative audience. Side Tracked 18. Eugene Blair 28.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): Ward and Vokes 9. The Geisha (Elks benefit) 13. Side Tracked 14.

FREDERICKSBURG.—OPERA HOUSE (Goldsmith and Hirsch, managers): Local minstrels 14.

WASHINGTON.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Willie Collier in *The Man from Mexico* Jan. 30; crowded house; excellent performance. Robert Emmett local 31; small audience; fair performance. A Bunch of Keys 1; light business; poor house. Harry Corson Clarke in *What Happened to Jones* 3, 4; good business; splendid co. Ott Brothers in *All Aboard* 6, 7. On the Suwanee River 8. Nance O'Neil 9-11. A Scrap of Paper 13.

SEATTLE.—THEATRE (J. P. Howe, manager): Black Patti's Troubadours Jan. 31-2; good houses. Jules Gran Opera co. 5-11. THIRD AVENUE (W. M. Russell, manager): Ott Brothers in *All Aboard* to splendid business 2-4; performance satisfactory. Martell's Merry Makers 11, opening in *Miss Tattler's Troubles*. ITEM: Charles Thorndike, head usher of the Seattle Theatre for the past nine years, has resigned.

TACOMA.—LYCEUM THEATRE (G. Harry Graham, manager): A Bunch of Keys Jan. 28, 29; good business. Black Patti's Troubadours 30; full house; music and costume very good. Jules Gran Opera co. 2-4 in *Boccaccio*, Said Pasha, Martha, and Olive. ITEM: The Tacoma Theatre, which has been held under lease for several years by the Northwestern Theatrical Association, has been recently leased by Cal Hedick.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (J. H. Stenger, manager): Dark.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (F. Riester, manager) (De Wolf Hopper 4 in *The Charleston* to capacity. Mathews and Bulger 7 in *By the Sea* Sea Waves; good business. The Late Mr. Early 9; light business. Other People's Money 18. Boston Lyric Opera co. 20-25. The Little Minister 3. GRAND OPERA HOUSE (Charles A. Feinler, manager): The Missouri Girl 2-4; good business. The Flints 6-8; light business. Van Dyke-Eaton co. 20-25.

CLARKSBURG.—TRADE'S GRAND OPERA HOUSE (L. S. Horner, manager): Under the Dome 7; fair performance; large house. Rice and Barton's Gaiety co. 15.

HUNTINGTON.—DAVIS OPERA HOUSE (Joseph Gallick, manager): Uncle John Spruceby 4; fair performance; big house. The Late Mr. Early 13.

WESTON.—CAMDEN OPERA HOUSE (James A. Tierney, manager): Dark.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, manager): Guy Brothers' Minstrels 14.

WISCONSIN.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Young Brothers' U. T. C. 6; good house. Passion Play 10. ITEM: The properties of Young Brothers' U. T. C. were attached here by Milton A. Boyer, of the co., who claimed that they were leased from him by the Young Brothers, who had failed to pay.

RACINE.—BELL CITY OPERA HOUSE (C. J. Feiker, manager): The Boones drew fair audiences Jan. 20, 31; zero weather; satisfaction given. Robert B. Mantell 10. The Real Widow Brown 17. Little Trizle 19. Clay Clement 25. Hopkins Trans-Oceanics Jan. 28 canceled.

LA CROSSE.—THEATRE (J. Straalipka, manager): Haverly's Minstrels 1; medium house. Deshon-Du Vries Opera co. 2-4 presented *La Mascotte*. Said Pasha, Olive, and Fra Diavolo to fair business. Columbian Comedy co. in *Sierra* 6; good house. Shore Acres 17.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): A Stranger in New York Jan. 25; large audience pleased. Murray and Mack in *Pinnegone* 40 26 did not do a large business. The play contains some amusing situations. Shore Acres 15.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): Blondell and Fennessey co. in *A Cheerful Idiot* to full house 5; performance excellent. Robert B. Mantell 9.

WAUSAU.—ALEXANDER OPERA HOUSE (P. H. Peters, acting manager): Professor Boone to good business 6. COLUMBIA HALL (F. Schroeder, manager): Winsinger Novelty co. 5.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): Spoken Stage co. Jan. 30-4; fair business. Lend Me Five Shillings (local) to S. R. O. 8.

APPLETON.—OPERA HOUSE (J. W. Thickens, manager): Local minstrels 6, 7; crowded houses; performances creditable. Salisbury Stock co. 14.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Young Brothers' U. T. C. 14. Newell's Comedy co. 20-25.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): Flaten's Orchestra 5; S. R. O.; entertainment good. Hogan's Alley 14.

ASHLAND.—GRAND OPERA HOUSE (John Meis, manager): Dark.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Bronson, manager): Dark.

SHEBOYGAN.—OPERA HOUSE (J. Robert Kohler, manager): Dark.

WYOMING.

LARAMIE.—MAERCHOR HALL (William Marquardt, manager): Chicago Ladies' Quartette Jan. 30; good co.; large business. South Before the War 25. OPERA HOUSE H. E. Root, manager: J. F. Stowe's U. T. C. 2; excellent production; S. R. O.

CANADA.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): Yankee Doodle Dandy 6-8; large audiences. Walter Jones and Louis Wesley are clever comedians and make the most of their opportunities. Harold Blake, a prime favorite here, Zella Frank, and Gertrude Zella were excellent. Modjeska 9-11. That Man 13-18. TORONTO OPERA HOUSE (Ambrose J. Small, manager): Gilmore and Leonard to large business in Hogan's Alley 6-11. The performance is nearly the same in every respect as on former occasions. Mrs. Fiske 13-18. PRINCESS THEATRE (O. B. Sheppard, manager): Carmon in the Cummings Stock co. 6-11; good business. Nettie Marshall takes the leading role and has a part quite suited to her. Harry Glasgow was acceptable as Don Jose. Mixed Pickle 13-18. MASSY MUSIC HALL (I. E. Snelling, manager): This large auditorium was crowded to the doors 6, the occasion being the second series of the course of concerts, with M. Pol Plancon and Mlle. Trobell as the attractions. Maud MacCarthy, child violinist, received a warm welcome, and Katherine Ruth Heyman, pianist, repeated her success of a few weeks ago. ITEMS: Manager Cummings and Son's Artist Louis Felt are in Boston arranging for an early production of *Cyrano de Bergerac*. The trustees of the Massey Music Hall

threaten to close the doors of this building at an early date unless given exemption from taxation.

ST. THOMAS.—NEW DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): Lecture by Morgan Wood Jan. 31; fair house. Frame Concert co. 4; good house. Mr. Frame delighted his audience with his clever Scottish humor. Walter Haigh's violin playing was remarkable. Florence Hayward gave very fine interpretation of some well-known Scottish airs. Bijou Comedy co. 6-11. NEW GRAND OPERA HOUSE (A. McVean, manager): Dark.

ST. CATHARINES.—GRAND OPERA HOUSE (A. Jay in New York 4; big business; fair performance. Curly Comedy co. 6-11; co. large and able. Week's bills: *The Two Orphans*, Dr. Jekyll and Mr. Hyde, Arabian Nights, Richelieu, and Article 47. Wilkie Stewart and W. H. Dullman joined co. here.

CHATHAM.—GRAND OPERA HOUSE (R. A. McVean, manager): A Jay in New York to good business 4 and proved very entertaining. William Jerome, George Leslie, and I. J. Beeson are good comedians, and Maud Nugent a clever comedienne. Isham's Octoroons 9. The World Against Her 18.

WOODSTOCK.—OPERA HOUSE (Walter Totten, manager): A Jay in New York to good but rather topheavy house 3; performances not up to expectations. Frame Concert co. 11. Isham's Octoroons 14. Hogan's Alley 15 canceled and rebuked for April 12.

QUEBEC.—ACADEMY OF MUSIC (A. A. Charlebois, manager): Paul Cazenave in *Faust* and *The Strategists* 2-4; good business. GAIETY THEATRE (Camille Cordale, lessee): Dunnigan's colored co. 2-4 to good business. A French Dramatic co. opened 6 for two weeks.

OTTAWA.—RUSSELL THEATRE (Dr. W. A. Drowde, manager): Mary Stuart, Macbeth, and Antony and Cleopatra were presented by Modjeska and a strong co. to very large audiences 6-8. GRAND OPERA HOUSE (Joseph Frank, manager): Dark.

BRANTFORD.—STRATFORD'S OPERA HOUSE (Tuttle and File, managers): Curly Comedy co. 3, 4 in *The Creole* or *Article 47* and *The Two Orphans*; good business. The Princess Bonnie (local) 9.

LINDSAY.—ACADEMY OF MUSIC (Fred Burke, manager): The Temple of Fame (local) 2; packed house; audience pleased. Hal Newton Curly Comedy co. 13-18. Isham's Octoroons 23 canceled.

LONDON.—GRAND OPERA HOUSE (A. E. Route, manager): W. F. Frame Concert co. 6, 7; pleasing performance; light business. Yankee Doodle Dandy 9. Isham's Octoroons 10, 11. Concert 13.

BERLIN.—OPERA HOUSE (George O. Philip, manager): A Jay in New York 1. Isham's Octoroons 7. Faust (local) 13.

KINGSTON.—VICTORIA THEATRE (A. Lesser, manager): Ferris, hypnotist, drew big houses 6-11. Paul Cazenave 13-18.

QUELPH.—ROYAL OPERA HOUSE (A. J. Small, manager): A. M. Dubois, representative; Isham's Octoroons 6; fair business. Frame Concert co. 15.

IN OTHER CITIES.

(Received too late for classification)

PORTLAND, ORE.

Zerolish venture obtaining week ending 4 detrimentally affected the business at the playhouses. L. R. Stockwell, however, in *A Midnight Bell* at the Marquam 3, 4 gave general satisfaction to good houses. Gus Tate as Martin Tripp, the country boy, proved very amusing. His singing and country-boy antics secured him due recognition. Pearl Landers made a pretty and captivating lead in *Bradbury*. In Frank Bacon and Jennie Weidman, as Stephen Larabee and Lizzie Webber, respectively, the audiences recognized former Cordrayers, and were warmly welcomed. Their work was meritorious. Grau's Opera co. 13.

Martell's Merry Makers in *Miss Tattler's Troubles*, specialized between acts one and two by Oscar P. Slason and Esther Wallace. William Kappes, Jack Symonds, Sep and Josie Earl, Martell bicycle riding family, and W. Fisher Burns, opened at Cordray's Jan. 29 to good attendance, but owing to cold weather continued to fair business only week ending 4.

The Oregon Road Club will produce *The Geisha* at the Marquam March 23-25. W. H. Kinross will direct the production.

Week Jan. 30-Feb. 4 Manager Hellig, of the Marquam, changed the Marquam programme to a folio 8 x 11 inches, of the best half-tone quality of white paper, and in inch script letters of red ink, titled "The Stage." It is indeed a creditable looking sheet.

Henry W. Langbeur, manager California Alabama co., purposes producing in San Francisco, in the Spring, a three-act comedy of his own, *The Summer Girl*. The locale of the comedy is at Bartlett Springs, Cal., and will have to do with Summer society thereabout.

In renewing the lease of the Marquam, Manager Hellig has, of course, retained the services of George L. Baker as assistant manager of the Marquam, and the two together make a very clever managerial duo. Manager Hellig, since he became manager of the Marquam, has earnestly endeavored to please the playgoers here. That his endeavors have been fruitful is vouchsafed by the reputation the house has achieved since he took charge of it. Always courteous and eager to serve the interests of his patrons, Manager Hellig has made himself deservedly popular with all classes. O. J. MITCHELL.

COLUMBUS.

At the Southern Stuart Robson presented *The Meddler* to S. R. O. 3. The cast was one of the strongest seen here this season. Marie Burroughs as Mrs. Bancroft was splendid, while Maude Granger, Theodore Babcock, and Frank C. Bangs handled their roles in an exceptionally artistic manner. *Way Down East* 9-11. James O'Neill 13, 14. Jefferson De Angellis 15, 16. James K. Hackett 17, 18.

Landon Assurance as presented by the Valentine Stock co. was one of the best of their long list of successes. The entire co. was seen to good advantage. The character work of Jay Quigley as Sir Harcourt was a revelation to his many admirers. Jack Webster, William Bonelli, and Robert Rogers were splendid in their roles. Rose Stahl as Lady Gay Spanker did the best piece of comedy work of her stay here. Kate Blanche was delightful as Grace Harkaway. Forgiven 12 18.

When London Sleeps drew good houses at the High Street 2-4. The co. handled their parts in

a satisfactory manner, and the scenic effects were good. Thomas E. Shea gave *The Man-o-War's Man* to good business 6-8. The co. was acceptable and the scenic effects were better than usual. The Cherry Pickers 9-11. Under the Dome 12-14. The Gay Matinee Girl 16-18. John W. Vogel, proprietor of Darkest America, was at his home here for a few days recently. He reports good business.

Al. G. Field was at his home this week on account of illness, but is now convalescing, and will rejoin his minstrels 6. He participated in the Elks' social session, being master of ceremonies on that occasion. J. B. DAVIE.

CLEVELAND.

Jefferson De Angellis was seen in *The Jolly Musketiers* at the Euclid Avenue Opera House 6-11. E. H. Sothorn 13-15. Modjeska 16-18.

At the Lyceum Theatre, *A Trip to Coontown* was the attraction 6-11. Gayest Manhattan 13-18.

When London Sleeps held the boards at the Cleveland Theatre 6-11. Devil's Island 13-18. Sauer, the pianist, will be heard at Gray's Armory Monday 13. WILLIAM CRATON.

OBITUARY.

Alcide Durand, for many years treasurer to Maurice Grau, died at Yonkers, N. Y., on Feb. 5, of cancer, aged sixty-seven years. Born in France, he first became associated in theatrical work in 1865 with Juiguet and Driver, at the old French Theatre in this city, now the Fourteenth Street. Afterward he served Jacob Grau in managing *Ristori*, and went to Australia with Sarah Bernhardt. The remains were interred at Woodlawn Cemetery on Feb. 7.

George W. Flanney died on Feb. 4, at Norfolk, Va., of pneumonia. Born in this city in 1822, he appeared in youth as a dancer and later became costumer at Lester Wallace's first theatre, remaining with Mr. Wallace until the death of the actor-manager. Mr. Flanney had traveled this season as costumer with the Kelsey-Shannon company.

Elam A. Hatch, the husband of Ray Semon, well-known in comic opera and vaudeville several years ago, died at his home, in Rochester, N. Y., on Feb. 4, of Bright's disease. He left considerable property in Rochester and vicinity to his widow and his step-son, Ronald Beane.

Frankie C. Gray, lately a member of Walte's Comedy company, died at Butler, Pa., Feb. 4, from organic heart trouble. She was buried at Butler, on last Tuesday by the Actors' Fund.

Charles W. Wright, pianist, died of hasty consumption, at Lancaster, Wis., on Feb. 2. His last engagement had been with the Warner Comedy company.

Mrs. George Williams, professionally known as Doris Brooks, for several seasons a member of the Wilbur Opera company, died at Syracuse, N. Y., recently.

W. Edward Peters, formerly known to the stage as Charles Dana, died at New Albany, Ind., on Feb. 7, of apoplexy, aged thirty-eight years.

Rachel Cohen, mother of Sally and Fanny Cohen, died at her home, 302 West 121st Street, this city, on Feb. 10.

Thomas B. MacDonough, the veteran manager, died in Philadelphia, Pa., on Feb. 3.

BORN.

JONES.—A son, to Mr. and Mrs. Henry Arthur Jones, in London, Jan. 21.

MOROSCO.—A son, to Mr. and Mrs. Leslie Morosco, at Oakland, Cal., Feb. 3.

MARRIED.

HETH—TEWKSBURY.—Ira Grant Heth and Fannie Ellah Tewksbury, at Brantford, Ont., on Feb. 4.

HUME—LANGLEY.—Edward W. Hume and Clara M. Langley, in Chicago, Ill., on Feb. 1.

MORAN—BARRETT.—William Moran and Kate Barrett, at Jersey City, N. J., Feb. 8.

VERE—ELLIS.—Fred Vere and Bertha Ellis, at Kingston, Can., Feb. 2.

DIED.

COHEN.—Rachel Cohen, in New York, Feb. 10.

DURAND.—Alcide Durand, at Yonkers, N. Y., on Feb. 5, of cancer, aged 67 years.

FLANNEY.—George W. Flanney, at Norfolk, Va., on Feb. 4, of pneumonia, aged 77 years.

GRAY.—Frankie C. Gray, at Butler, Pa., Feb. 4, of heart disease.

HATCH.—E. A. Hatch, at Rochester, N. Y., Feb. 4, of Bright's disease.

MACDONOUGH.—Thomas B. MacDonough, in Philadelphia, Pa., on Feb. 3.

PETERS.—W. Edward Peters (Charles Dana), at New Albany, Ind., on Feb. 7, of apoplexy, aged 38 years.

WRIGHT.—Charles W. Wright, at Lancaster, Wis., on Feb. 2, of consumption.

WILLIAMS.—Mrs. George Williams (Doris Brooks), at Syracuse, N. Y.

FANNY RICE.

Attention is called to a remarkable collection of complimentary notices received by Fanny Rice from the press throughout the country, printed in an advertisement in this number of *The Mirror*. Miss Rice has friends and appreciators wherever her work is known, and this collection of complimentary articles shows that she is a great favorite with the dramatic writers. Among those who pay tribute to her are John J. McGeorge Goodale, Arthur Weld, Amy Leslie, Alan Dale, and critics of the *Philadelphia Telegraph*, *Chicago Tribune*, *Cleveland Plain Dealer*, *Cincinnati Enquirer*, *Detroit News*, *Philadelphia Item*, *Brooklyn Eagle*, *Pittsburg Times*, *Chicago Dispatch*, and other well-known journals.

DAN GODFREY'S ENGLISH MILITARY BAND.

Twenty-five years ago, at the National Centennial Jubilee at Boston, Dan Godfrey's British Guards Band scored a triumph. Its career since its organization has been one long list of successes. It has delighted royalty on many occasions. The band is just about completing a phenomenally successful tour of Europe, and will soon sail from England for this country. Its American tour will begin at Washington, in the latter part of March, when a complimentary concert will be given to President McKinley and officials. New England is to have the distinction of hearing this great musical organization, for Manager John Graham has secured it in connection with his many other enterprises, and is arranging for its tour on the New England circuit. The tour of the band will soon be announced.

MATTERS OF FACT.

By a typographical error, it was stated in *The Mirror* that a benefit had been given in Los Angeles to the stranded "Hendricks" company. The company referred to was the Henderson Stock company. Ben Hendricks, under the management of Thall and Kennedy, is having a very prosperous tour.

Manager Ed S. Bronson, of the Defiance, O. Opera House, has issued a unique folder, detailing the advantages of his theatre. Mr. Bronson's advertising methods are always original, and his theatre is a popular one. He reports excellent business for all attractions.

Through an error last week, Agnes Herndon was routed in Atlanta, Ga., and Birmingham, Ala. Miss Herndon is not on the road, but is rehearsing a new one-act comedy, by Herbert Hall Winslow, entitled *A Widow at Seven*, which she intends to produce soon in the vaudeville houses. Albert A. Andruss, Miss Herndon's husband, having resigned from *That Man*, will assist Miss Herndon in the sketch.

T. H. Winnett has secured the sole agency for Elmer Grandin's *Secret Enemy* and *The Carnival*, and James W. Harkins' *A Man Without a Country*.

Manager J. Keninger, of the Allen Opera House, New Castle, Pa., has made alterations and improvements in the dressing-rooms of his theatre that are highly appreciated by visiting actors.

George W. Wilson and his stock company, under E. V. Phelan's management, are very successful over the New England circuit. Mr. Wilson is highly pleased with his new departure for repertoire and has a supporting company of unusual excellence. The veteran amusement manager, Rufus Somerby, an adept in the art of advertising, is doing the advance work. The business has been large in every city, the theatres having been crowded, and the season's record for repertoire has been broken at Lowell, Haverhill, Fall River, Salem, Mass., and Newport, R. I. The time of this organization is filling rapidly for next season. Manager Phelan's route will be found in *The Mirror's* columns.

The hit of the bill at Keith's Theatre, Boston, week of Jan. 30 was scored by Cawthorn and Forrester in their sketch, *A Damage Suit*. As usual, Miss Forrester's singing of coon songs was a strong feature.

Mr. Plaster of Paris is the title of a farce which Alfred J. Busby is now looking. If the piece lives up to its title Mr. Busby's prediction that it "will crack the walls of the local theatre and fill up the cracks in the box-office" ought to come true. Mr. Busby's headquarters are with the National Print Company, Chicago, Ill.

The Harmanus Lyceum, Albany, under H. R. Jacobs' management, will only play the best popular priced attractions. The Harmanus has a seating capacity of 1,900. Open time may be secured after Feb. 25.

Nat E. Solomon, musical director, is at liberty for summer engagement. His address is 297 West Gwinnett Street, Savannah, Ga.

A. J. Meyer, of Shea's Garden Theatre, and M. J. Smith have taken the management of the New Greener Hotel, Buffalo, N. Y., which has been entirely refurbished and was reopened for business on Feb. 11. The hotel will be conducted on both the American and European plans, the profession enjoying special rates. The hosts are favorably known among the players.

J. Palmer Collins, who has been scoring as Lord Bassett in Charles Coghlan's *Royal Box*, will be at liberty after Feb. 22. Mr. Collins would consider offers for the rest of the season, preferring a stock engagement.

Williams, Brown and Earle, of 914 Chestnut Street, Philadelphia, have a moving picture machine which can be readily attached to any lantern. They also deal in lantern slides of the latest subjects.

Frank Opperman, comedian and character actor, invites offers with combination or stock company. He may be addressed in care of the Actors' Society, 131 West Fortieth Street.

At the Three Towns Theatre, Brownsville, Pa., Manager O. K. Taylor, Jr., has good open time. He also wants a violin leader.

Meta Maynard will consider offers for the rest of the season. Communications addressed in care of this office will reach her.

G. A. Stryker is open to engagement for leads, heavies or characters. He may be addressed in care of this office.

Mason Mitchell, whose time is all filled until April 24, will start West next week. Mr. Mitchell has met with remarkable success wherever he has appeared, and is now booking the season of 1900 and 1901. All communications should be sent to his agent, Robert Grau. He will consider for next season offers for engagement with first-class combination companies.

Graham's Southern Specialty company, which has made a favorable impression through New England, is composed of colored performers under the direction of John Graham.

Two new vaudeville sketches are being booked by the Lykens-McGrawie company and will soon be presented in New York. *A Bachelor's Supper* is the title of one, in which Vera De Noie will appear, and the other, to be presented by Anna Stannard and company, is called *Mrs. Brown's in Town*. Both are said to be extremely bright and the agents are securing dates rapidly.

ZAZA (Charles Frohman, mgr.): New York city Jan. 9—Indefinite.

OPERA AND EXTRAVAGANZA.

ANDREWS OPERA (J. W. Wakefield, mgr.): Albuquerque, N. M., Feb. 13.
BANDA ROSA: Boston, Mass., Feb. 12-15, Reading, Pa., 16, Wilkes-Barre, 17, Scranton 18.
BLACK CROOK EX.: Bridgeport, Conn., Feb. 13-15, Jersey City, N. J., 16-18.

BLACK PATTI'S TROUBADOURS (Voelkel and Nolan, mgrs.): San Francisco, Cal., Feb. 13-March 1, Fresno 4.
BOSTONIANS: New Orleans, La., Feb. 13-18, Galveston, Tex., 20, Houston 21, San Antonio 22, El Paso 24, Tucson, Ariz., 25, Los Angeles, Cal., 27-March 4.
CASTLE SQUARE OPERA: New York city Sept. 5—Indefinite.

DANIELA FRANK: San Francisco, Cal., Feb. 13-18, Oakland 23.

DARKEST AMERICA AND AFRO-AMERICAN MINSTRELS (John W. Vogel, mgr.): Washington, Ind., Feb. 14, Terre Haute 15, Brazil 16, Franklin 17, Shelbyville 18.

DR. ANGELIA JEFFERSON: Toledo, O., Feb. 13, 14, Columbus 15, 16, Indianapolis 17, 18, Detroit, Mich., 20-25, Milwaukee, Wis., 26, St. Paul, Minn., 27-March 1, Minneapolis 24.

EL CAPITAN (Harry and Rheinstrom, mgrs.): Little Rock, Ark., Feb. 13, Hot Springs 14, Marshall, Tex., 15, Tyler 16, Denison 17, Sherman 18, Dallas 20, Ft. Worth 21, Waco 22, Austin 23, San Antonio 24, Galveston 25, Houston 27, 28, Bryan March 1, Navasota 2, Beaumont 3, Lake Charles, La., 4.

ELLIS GRAND OPERA: Chicago, Ill., Feb. 13-25, 1492, Chicago, Ill., Feb. 15—Indefinite.
FOX DELLA: Philadelphia, Pa., Feb. 13-25, Brooklyn, N. Y., 27-March 4.

GRAU OPERA (Frank Sanger, mgr.): New York city Nov. 29—Indefinite.
GRAU OPERA (Julius (Jr.), mgr.): Portland, Ore., Feb. 13-18, Boise City, Id., 20.

HOPPER DE WOLF: Chicago, Ill., Feb. 13-March 4.
HOTEL TOSNY TURVY: New York city Feb. 13-18.
INTERNATIONAL GRAND OPERA: San Francisco, Cal., Dec. 6—Indefinite.

JACK AND THE BEANSTALK: St. Louis, Mo., Feb. 13-18, Cincinnati, O., 20-25.

JAXON OPERA: Auburn, N. Y., Feb. 13-18.
KANE OPERA (Robert Kane, mgr.): Watertown, N. Y., Feb. 13-18.

LA BELLE HELENE: New York City Jan. 12—Indefinite.
MONTOM, DOROTHY: Kansas City, Mo., Feb. 13-18.
MURRAY-LANE OPERA (D. H. Oliver, mgr.): Chicago, Ill., Jan. 1—Indefinite.

NEW ENGLAND OPERA: Amsterdam, N. Y., Feb. 13-18.
NIELSEN, ALICE: Minneapolis, Minn., Feb. 13-15, St. Paul 16-18, Milwaukee, Wis., 20-25, Pittsburgh, Pa., 27-March 4.

SCALCHI OPERA (Slayton Bureau, mgrs.): Paris, Tex., Feb. 13, Denison 14, Dallas 15, Sherman 16, Ft. Worth 18, Waco 20, San Antonio 21.

SOUTHWELL ENGLISH OPERA (Charles M. Southwell, mgr.): Philadelphia, Pa., Oct. 3—Indefinite.
SUPERBA (Hanson): Pittsburgh, Pa., Feb. 13-18.

THE BRIDE ELECT: Boston, Mass., Feb. 13-25, Bangor, Me., 27, Portland 28.
THE FRENCH MAID: Cincinnati, O., Feb. 13-18, St. Louis, Mo., 20-25, Chicago, Ill., 27-March 11.

THE TELEPHONE GIRL (Lederer and McClellan, mgrs.): Philadelphia, Pa., Feb. 23-March 4.
THE THREE DRAGONS: New York City, Jan. 30—Indefinite.

WAITE COMIC OPERA (F. G. Harrison, mgr.): Youngstown, O., Feb. 13-18, Canton, 20-25, Toledo 27-March 4.
WILBUR OPERA: Waterbury, Conn., Feb. 13-18, Hartford 20-25, New Haven 27-March 4.

WILBUR-KIRWIN OPERA: Montgomery, Ala., Feb. 13-18, Mobile 20-25, Galveston, Tex., 27, 28.
WILSON, FRANKIS (Ariel Barney, mgr.): Boston, Mass., Feb. 6-25.

VARIETY.

AMERICAN BURLESQUERS (Sydney and Watson, mgrs.): New York city Feb. 6-19.

AUSTRALIAN BEAUTIES (Bryant and Watson, mgrs.): Boston, Mass., Feb. 6-19.

BIG SENSATION (Matt J. Flynn): Providence, R. I., Feb. 13-18, Boston, Mass., 20-25.

BOHEMIAN BURLESQUERS: Newark, N. J., Feb. 13-8.
MON TON BURLESQUERS (Ed F. Rush): Brooklyn, N. Y., Feb. 13-18.

BOWERY BURLESQUERS (Hurtig and Seamon, props.): B. A. Myers, mgr.: Cleveland, O., Feb. 13-18, Brooklyn, N. Y., 20-25, Providence, R. I., 27-March 4.

BROADWAY BURLESQUERS (Dan Lewis, mgr.): Philadelphia, Pa., Feb. 13-18, New York city 20-25.

CITY CLUB: Cincinnati, O., Feb. 13-18, Indianapolis, Ind., 20-25, St. Louis, Mo., 27-March 4.

CITY SPORTS: Philadelphia, Pa., Feb. 13-18.
DAINTY DUCRESS (Weber and Field): Baltimore, Md., Feb. 13-18.

DARKTOWN SWELLS: Syracuse, N. Y., Feb. 13-15.
DEVIL, SAN: Buffalo, N. Y., Feb. 13-18, Cincinnati, O., 20-25, Indianapolis, Ind., 27-March 4.

EUROPEAN BURLESQUERS (Geo. F. Hopper, mgr.): Boston, Mass., Feb. 13-18, New York city 20-25.

FLEUN DE LIA BURLESQUERS: Scranton, Pa., Feb. 13-18.

GAY MORNING GLORIES: Baltimore, Md., Feb. 13-18, Philadelphia, Pa., 20-25, Jersey City, N. J., 27-March 4.

HART, JOSEPH: Philadelphia, Pa., Feb. 13-18.
HOPKINS TRANS-OCEANIC: Minneapolis, Minn., Feb. 13-18, Chicago, Ill., 19-March 11.

HOWARD, MAY: New York city Feb. 13-18.
HYDE COMEDIANS: Chicago, Ill., Feb. 13-18.

KICKERBOCKERS: Boston, Mass., Feb. 6-18.
LONDON BELLES (Rose Syddell): New York city Feb. 13-18.

MAJESTIC BURLESQUERS (Fred Irwin): Detroit, Mich., Feb. 13-18.

MILDRED NOVELTY: South Amboy, N. J., Feb. 13, 16, Red Bank 17, Middletown, N. Y., 20-22, Port Jervis 23.

MISS NEW YORK, JR.: New York city Feb. 13-18, Philadelphia, Pa., 20-25, New York city 27-March 4.

MONTA CARLO GIRLS: Brooklyn, N. Y., Feb. 13-18.
MOULIN ROUGE: Washington, D. C., Feb. 13-18.

NEW YORK STARS (Gus Lillie): New York city Jan. 20-Feb. 18, Newark, N. J., 20-25, Waterbury, Conn., 27-March 1, New Haven 24.

NIGHT OWLS: New Haven, Conn., Feb. 13-15.
OCTOBEREENS (John W. Isham): St. Thomas, Can., Feb. 13, Woodstock 14, Simcoe 15, St. Catharines 16, Hamilton 17, 18.

PARISHAN WIDOWS: Paterson, N. J., Feb. 13-18.
POURCE CAFE: Brooklyn, N. Y., Feb. 13-18, Harlem 20-25, New York city 27-March 11.

REILLY AND WOODS: Indianapolis, Ind., Feb. 13-15.
RENTZ NANTLEY (Abe Levitt, mgr.): Boston, Mass., Feb. 13-18, Providence, R. I., 20-25, New York city 27-March 4.

RICE AND BARTON BIG GAITY: Cumberland, Md., Feb. 13, Grafton, W. Va., 14, Clarkburg 15, Parkersburg 16, Marietta, O., 17, Washington, Ind., 18, Roanoke, Va., 19, Cincinnati, Can., Feb. 13-18.

ROYAL BURLESQUERS (Clark Bros.): Providence, R. I., Feb. 13-18, Boston, Mass., 20-25.

SMITH AND GORTON (G. Paul and Willard, Col. G. E. Dunbar, mgr.): De Smet, S. Dak., Feb. 13, 14, Huron 15, 16, Springfield, Minn., 17, 18, Redwood Falls 20, Marshall 21, 22, Montevideo 25, Granite Falls 26, March 1, Willmar 2, 3, Litchfield 4-6.

SULLIVAN, JOHN L. (Wm. H. Sherwood, mgr.): Aspen, Col., Feb. 17, Grand Junction 18, Salt Lake City, U. S., 21, Ogden 22, Carson, Nev., 23, Virginia City 24, Reno 25, San Francisco, Cal., 26-March 4.

VANITY FAIR: Indianapolis, Ind., Feb. 13-15, Danville 16, Champaign, Ill., 17, Mattson 18, St. Louis, Mo., 20-25.

WILBUR-MACK: Franklin, Pa., Feb. 13-18, Elmira, N. Y., 20-25, Wilkes-Barre, Pa., 27-March 4.

WILLIAMS AND WALKER: New York city Feb. 6-18.

WILLIAMS OWN: New York city Feb. 13-18.

WILLIAMS AND MELCHER: Hamilton, Can., 13-18.

ZERO: Philadelphia, Pa., Feb. 13-18.

MINSTRELS.

BARLOW BROTHERS: Ft. Smith, Ark., Feb. 16.

BEACH AND BOWERS: Decatur, Ill., Feb. 14, 15, Bloomington 16, Peoria 17, Moline 21.

FIELDS AND HANSON: Winchester, Va., Feb. 13, Chambersburg, Pa., 14, Carlisle 15, Mechanicsburg 17, Sunbury 18, Lewisburg 20, Milton 21, Bloomsburg 22, Berwick 23.

FIELD'S, AL. G.: Lewiston, Me., Feb. 13, Bangor 14, Togus 15, Dover, N. H., 16, Concord 17, Manchester 18, Keene 20, Brattleboro, Vt., 21, Worcester, Mass., 22.

GIBSON'S: Muskegon, Ind. T., Feb. 13, Vinita 14, Parsons, Kan., 15, Ft. Scott 16.

FRANCOSE AND DOCKSTADER (J. H. Decker, mgr.):

New York city Feb. 13-18, Philadelphia, Pa., 20-25, Norfolk, Va., 28.

RICHARDS, PRINGLE, RUSCO AND HOLLAND'S: Athens, Tenn., Feb. 13, Johnson City 14, Bristol 15, Wytheville, Va., 16, Roanoke 17, Pocahontas 18, Ironton, O., 20, Portsmouth 21, Chillicothe 22, Circleville 23, Washington, C. H., 24, Springfield 25, Urbana 27, Piqua 28, Xenia March 1, Richmond, Ind., 2.

SCOTT, OLIVER: Sharon, Pa., Feb. 13, Newcastle 14, Akron, O., 15, Ashtabula 16, Conneaut 17, Erie, Pa., 18.

SPENCER, LEN (Greater New York Minstrels): New York city, Feb. 6-18, Hackensack, N. J., 20, Montclair 21, Morrisstown 22, Peterson 23-25.

THAYER'S CAKE WALKERS AND MINSTRELS: Plainfield, N. J., Feb. 13, Dover, Del., 14, Newton 15, Franklin 16, Washington 17, Clinton 18, New York city 20-25.

WASHBURN'S (J. M. Wall, mgr.): Lowell, Mass., Feb. 13-15, Concord, N. H., 16, Laconia 17, Lebanon 18, Claremont 20, Bellows Falls, Vt., 21, Brattleboro 22, Shelburne Falls, Mass., 23, No. Adams 24, Pittsfield 25, Albany, N. Y., 27, 28.

WEST, W. H. (D. S. Vernon, gen'l mgr.): Omaha, Neb., Feb. 16, St. Joseph, Mo., 17.

MISCELLANEOUS.

BOONES, THE (YAKI): Antigo, Wis., Feb. 13, 14.

BOSTON LADIES' MILITARY BAND: (Allen J. Baker, mgr.): Marshall, Mich., Feb. 14, Owosso 14, Cadillac 15, Traverse City 16, East 17, Saginaw 18, Port Huron 20, Flint 21, Howell 22, Detroit 23, London, Ont., 24, Glencoe 25.

BOSTON LADIES' SYMPHONY ORCHESTRA (Frank W. M. Kee, mgr.): Lockport, N. Y., Feb. 13, Perry 15, Rochester 16, Auburn 17, Moravia 18.

BREHANY CONCERT CO.: Kingston, N. C., Feb. 14, New Bern 15, Goldsboro 16.

BROOKS CHICAGO MAXINE BAND (Howard Pew, mgr.): Chicago, Ill., Nov. 13—Indefinite.

CANADIAN JUBILEE SINGERS: Clinton, Ill., Feb. 13, Bloomington 14, Pontiac 15, Streator 16, Ottawa 17, Carhington Concert Co.: New Hampton, Ia., Feb. 13, 14, Cresco 15, 16, Waukon 17, 18, Lansing 20, 21, Prairie du Chien, Wis., 22, 23.

CLARK'S CIRCUS: Natchez, Miss., Feb. 13, 14, Vidalia, La., 15, Fairview 16, Black Hawk 17.

COYLE'S MUSICAL: Mobile, Ala., Feb. 13-18.

GRIFITH, E. C. (Hypnotist): Kingfisher, Okla. T., Feb. 13-15, Oklahoma City 16-18, Perry 20-25.

HOLMES, BURTON: Baltimore, Md., Feb. 14, Washington, D. C., 15, Orange, N. J., 16, Philadelphia, Pa., 17, Lawrenceville, N. J., 18, New York city 20-March 4.

JEFFREY, LIEUT. (Hypnotist): Belfast, Me., Feb. 13-18.

KNOWLES: Chanute, Kan., Feb. 13-15, Humboldt 16-18, Maize 19, Bellevue, O., Feb. 13, Beaver Falls, Pa., 14, Butler 15, New Castle 16, Titusville 17, Blairville 18, Johnstown 20, Altoona 21, Greenville 22, Warren 24, 25.

NASHVILLE STUDENTS: Milan, Mo., Feb. 14, Fenton 15.

PERKINS, ELI: Oneida, N. Y., Feb. 21, Austin, Pa., 23, Mt. Joy 24, Irwin 25.

RENO (Magician): Tekamah, Neb., Feb. 14, Craig 15, Oakland 16, Lyons 17.

SOUSA'S BAND: Memphis, Tenn., Feb. 13, Nashville 14, Louisville, Ky., 15, Cincinnati, O., 16, Dayton 17, Evansville, Ind., 18, Terre Haute 19, Bloomington, Ill., 20, Springfield 21, Kansas City, Mo., Topeka, Kan., 23, Lincoln, Neb., 24, Denver, Col., 25, Pueblo 27, Grand Junction 28, Salt Lake City, U. S., March 1, San Francisco, Cal., 4-5.

CORRESPONDENCE.

(Received too late for classification.)

CALIFORNIA.

OAKLAND.—MADONOUGH THEATRE (Gothlob Marx and Co., lessees): A Contented Woman 3, 4 pleased large audiences. Belle Archer was delightful. Janet Waldorf presented As You Like It and Twelfth Night 6, 7 to very light business; co. fair. DEWEY OPERA HOUSE (F. Cutler, manager): Morocco Stock co. presented The Commodore and The Cherry Pickers 28; big business; co. very good.

STOCKTON.—YOSEMITE THEATRE (Charles P. Hall, manager): A Midnight Bell Jan. 23; poor business. Yon Yonson 29; good house; performance pleasing. Two Married Men 28; full house; performance fair. James Ward-Kluder co. presented The School for Scandal 1; large audience; every one pleased. A Contented Woman 3, Morocco Stock co. 6, Frank Daniels 13, Why Smith Left Home 16, AVON THEATRE (George Simpson, manager): Dark.

GEORGIA.

SAVANNAH.—THEATRE (David A. Weis, manager): The Bostonians in The Serenade 3 to S. R. O.; co. excellent. Devil's Auction 4; small house; fair performance. Peter's Comedy co. to good houses 6-11. Repertoire: My Boys, A Knotty Affair, The Marriage Broker, American Born, A Miserable Marriage, and An Easy Place. The Dawn of Freedom 16, Joe Ott 20, Rosenthal 21, Rip Van Winkle 22. Under the Red Robe 27, 28. Baldwin-Melville co. (return engagement) March 1-4.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): Otis Skinner Jan. 31 delighted a large audience in Rosemary. Sousa's Band 1 was enthusiastically received by a good house. Georgia Minstrels 3 gave a good performance to well filled house. The Bostonians 6 opened in The Serenade to a large and delighted audience. Under the Red Robe 23, The Lees 27-March 4.

IDAHO.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, resident manager): Willie Collier in The Man from Mexico Jan. 31; splendid performance; largest house of the season. Remember the Maine 8.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): John S. Lindsay (return) Jan. 25 in The Noble Outcast. Who Is Who 6.

POCATELLO.—OPERA HOUSE (H. B. Kinport, mgr.): Who Is Who 2; crowded house; good co. All Aboard 15, Lewis Morrison 25.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, manager): Who Is Who 4; good performance; good house. All Aboard 10, 11.

ILLINOIS.

JACKSONVILLE.—GRAND OPERA HOUSE (Barnes and Luttrell, managers): Fabio Romani 3; medium business; performance good. Fadetti's Woman's Orchestra 4; large audience. A Bachelor's Honeymoon 8. The Prisoner of Zenda 10. Tom Edison the Electrician 11. ITEM: Edwin H. Flag, of Chicago, is painting a new drop curtain for the Grand.

LINCOLN.—BROADWAY THEATRE (Cossitt and Foley, managers): Mozart Symphony Club 6 to crowded house, giving satisfaction. A Bachelor's Honeymoon 7; delighted a medium-sized house. Bobby Gaylor in McSorley's Twins 9. Bryan's Comedians 13-18. What Happened to Jones 24. Tom Edison the Electrician 28.

AURORA.—OPERA HOUSE (J. H. Plain, manager): Murray Comedy co. Jan. 30-4 did fair business, presenting A Fatal Error, Hogan's Troubles, Snowball, Forget Me Not, and Triss.

INDIANA.

SOUTH BEND.—OLIVER OPERA HOUSE (J. and J. D. Oliver, managers): Robert B. Mantell presented A Secret Warrant 6 to a large and enthusiastic audience, giving the very best of satisfaction. The supporting co. is a strong and capable one, the work of Corina Riccardo, Lawrence Lowell, London McCormack, Beverly W. Turner, and A. J. Whaley being especially good. Modjeska March 10.—AUDITORIUM (Harry G. Somers, managers): Shore Acres 8, By the Sea Waves 11. Mistakes Will Happen 14.

MICHIGAN CITY.—ARMORY OPERA HOUSE (E. F. Bailey, manager): A Turkish Bath 3; fair business; best of satisfaction. Darkest Russia 30. John Griffith 27.

PLYMOUTH.—CENTINIAL OPERA HOUSE (J. C. Corbin, manager): A Turkish Bath 2; good performance; fair house.

IOWA.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): El Capitán Jan. 21; good business; satisfactory performance. Tim Murphy in The Carpetbagger (return engagement) 25; large and pleased

audience. The Heart of Maryland to good business 30; good performance. Melbourne MacDowell and Blanche Walsh presented La Tosca to a small but appreciative audience 31. Haverly's Minstrels 4. Alice Nielsen 7.—GRAND OPERA HOUSE (William Foster, manager): The Dazzler 23-25; fair business. Holden Comedy co. (return engagement) 30-4 opened in Escaped from the Law to good business; good performance. A Hired Girl 64.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlain, Harrington and Co., managers): The Heart of Maryland 2; large audience. Alma Kruger, as Maryland, and Lionel Adams, as Alan Kendrick, were spirited and forceful, winning marked favor from the audience; co. strong throughout. Haverly's Minstrels 7; light business owing to intensely cold weather. The Elks Amateur Circus 8 brought out a big audience; entertainment a great success.

DAVENPORT.—BUTTS OPERA HOUSE (Chamberlain, Kindt and Co., managers): The Heart of Maryland 2; large audience; excellent attraction. Haverly's Minstrels 5; good entertainment and house. Mistakes Will Happen 10. A Bachelor's Honeymoon 12.

FORT MADISON.—EDINGER GRAND (Elliot Alton, manager): Flora De Voss co. closed a week's engagement 4 to good business; co. good. Plays presented: The Colorado Girl, In Alabama, The Black Flag, and Brother Against Brother. Haverly's Minstrels 10.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, manager): Slayton's Jubilee Singers 2 pleased a light audience.

GREENFIELD.—WARREN OPERA HOUSE (E. E. Warren, manager): John Dillon 1 in Bartlett's Road to Seltzville; crowded house; audience pleased.

GRINNELL.—PRESTON'S OPERA HOUSE (F. O. Proctor, manager): Uncle Josh Sprucey 6.

KANSAS.

McPHERSON.—OPERA HOUSE (J. F. McElvain, manager): Dark.

KENTUCKY.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Baldwin-Melville co. 24 in East Lynne, The Plunger, My Friend's Wife, The Two Orphans, Louisiana, and The Prisoner of Algiers; performances good; houses packed.

LOUISIANA.

LAKE CHARLES.—OPERA HOUSE (H. B. Milligan, manager): The Princess Bonnie (local) 10. Sowing the Wind 12. Murray and Mack 18.

MAINE.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): McDoodle's Flats pleased good houses 4; co. opened for a week 6 to packed houses. Repertoire: The Deacon's Daughter, She Couldn't Marry Three, The Great Diamond Robbery, The Great Clemmensen Case, The Little Rebel, and The Bachelor's Three Twins. Field's Minstrels 13. Joshua Simpkins 18.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Under the Dome 4; good performance and scenic effects; fair audience. Porter J. White's Faust 15. Kellar 22. Macaulay-Patton 30, 27-March 4. The Heart of Chicago 11.

FREDERICK.—OPERA HOUSE (F. T. Rhodes, manager): Dark.

MASSACHUSETTS.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (Hoslin and Mack, managers): Wilbur Opera co. Jan. 30-4; receipts over \$1,650, the largest single week's business ever done at this house. Edwin Maynard co. gave fair performance to fair business 6-8, presenting East Lynne, Eccles Girls, The Dark Side of London, and The Two Orphans. WILSON OPERA HOUSE (W. P. Mosde, manager): The Sleeping City was presented in an acceptable manner 4 to fair house.—ITEM: Talk of a new theatre in the city has been revived, the latest suggestion being that a stock co. will erect a large ground floor house.

WALTHAM.—PARK THEATRE (Patrick and Beniger, managers): Katie Emmett in The Waifs of New York 8 pleased a good house.

GARDNER.—OPERA HOUSE (F. B. Edgell, manager): The Muscot (local) 7; large and pleased audience. Chattanooga 9. Edwin Maynard co. 13-18.

PITTSFIELD.—ACADEMY OF MUSIC (Morris E. Callahan, manager): Edwin Maynard co. Jan. 30-4 in Turn Him Out, Pygmalion and Galatea, The Two Orphans, The Dark Side of London, East Lynne, Eccles Girls, and The Two Highwaymen; good performance and business. Martin's U. T. C. 6; crowded house; receipts \$550

TELEGRAPHIC NEWS

CHICAGO.

Arctic Days in Illinois—Theatre Offerings for the Week—Hall's Side Talks.

(Special to The Mirror.)

CHICAGO, Feb. 11.

This has been the coldest week we have had since the big fire, and the theatres have suffered accordingly. It takes a pretty good bill to induce a man to freeze his nose or an ear by leaving his warm home. Even the Lilliputians have been smaller than ever this week, the extreme cold having shriveled them up to a marked degree, though their houses at the Columbia have been very good, considering, and The Golden Horseshoe has done well. To-morrow night they will be followed by their antithesis, the long Mr. Hopper, in his new opera, The Charlatan, for two weeks, and then we are to have a week of The Turtle.

The February dinner of the Forty Club will occur at the Grand Pacific Hotel, on the evening of Feb. 21.

A Stranger in New York closes its engagement here at the Grand Opera House to-night. Last evening Fred W. Zeddie, the Chesterfieldian head usher of the theatre, who has been here for nearly a quarter of a century, enjoyed a well-deserved testimonial. To-morrow evening, Matthews and Bulger will follow in their new farce, By the Sea Sea Waves.

Three comedians, at present in the city—light, dark and fair—have been holding secret meetings of late to consider the best means of poisoning my friend, Amy Leslie, of the Evening News. One after another, Amy has "toasted" the three in her own inimitable way. She started in on Harry Conner, then she took a lovely "fall" out of young George Boniface; and lastly, she "laced" Walter Hale in an awful manner. If Amy receives any bromo seltzer in a silver bottle, I advise her to throw it away—or give it to Freiburger.

What happened to Jones has caught on again at McKivker's, where it opened to the capacity last Sunday night. It is here another week and it will be followed by Manager Litt's big production, Sporting Life. The members of this company will be here all next week to rehearse for the run.

The members of the What Happened to Jones company, by the way, were on a train recently, when a Pullman porter approached Gerald Griffin, who has made a hit in the old man's part, and asked: "What troupe is this, sub?" Gerald answered: "What happened to Jones?" And then the colored man said: "I do know what's become of him; he isn't runnin' on dis road now."

Mr. Crane, at Powers' New Theatre in The Head of the Family, will remain there another week. The star, Gladys Wallis, and Olive Oliver have carried off the honors.

Besides being the star of What Happened to Jones, young George Boniface travels with a furlined overcoat, a white-faced bull-dog and a Highland fling waistcoat. I don't know whether he tried the vest on the dog or not, but if Andy McKay ever sees it, he will steal it for Bob Roy. It is the best design for a Scotch high-ball poster I have ever seen. Hoot, mon!

The Rays have done well in A Hot Old Time at the Great Northern this week, and to-morrow night Stuart will follow in 1492.

At the Auditorium, next Monday evening, the Mills Opera company, headed by Melba, De Lussan, Kraus, Gadski, and Damsch, will begin a two weeks' engagement, opening in La Bohème for the first time here.

I do like an original man. One morning last week one of my policemen came into the police court with a tough-looking painter, whom he said he had picked up drunk the night before. "I was not drunk, your honor," said the painter, indignantly. "The fact is, I became dizzy while painting a barber pole." Can you beat that? He was discharged.

Genial "Jack" Ferris, "The Silver King," is taking Calder's The Span of Life around the town. This week he is doing well up at the Adelphi; next week he follows Oliver Doud Byron at the Bijou, and the week after that he is booked over at the Court.

Darkest Russia will be followed at the Academy of Music to-morrow by the Rays, in A Hot Old Time.

The stock company at the Dearborn will give us Charles's Aunt next week, succeeding The Masked Ball, and up at Hopkins the stock will follow Fanchon with Confusion.

The Thomas Orchestra gave a request program at the Auditorium yesterday afternoon, and will repeat it to-night. The concerts will go on during the opera season.

During the week, Gerald Griffin has sold the money belt he has carried all season, and opened a bank account here. He is now rehearsing the act of signing checks, for the reason that he hopes to go starring next season and wants to be in practice.

Walter A. Wyckoff lectured here last Thursday evening on "The Workers." It was not a Summer romance on Broadway.

Archie Boyd, of Shore Acres, reached here last Thursday noon on his way from South Bend to Joliet. Archie always manages to strike here on the coldest day of the year, and he invariably wears a "Charlie Bates" cap and a white lawn tie. He paused long enough for a spaghetti dinner before I sent him on to Joliet. I start men for that town every day.

H. H. Turner, of Uncle Josh Spruceby, has discovered on a rural hotel register the name of Miss Delano Des Jares for the soubrette album. And from away over in "Gay Paree," I have received from Billy Wood, of "Wood et Shepard, Les Négroes Comiques," the name of Chummie La Mara. Wood dates his letter at the "Folies Bergere," and offers "Chummie" for the free-for-all stake, saying that she certainly looks a case of "let 'em all come." Since writing me from South Africa, by the way, Wood says that he and Shepard have played twenty-four weeks in London, at the Alhambra and Palace, visited Ireland, and went to Paris in January, making a big hit, though not speaking a word of French. After this they began to do all of their dialogue in French. Imagine Wood's gags in French! The team is now on the water, and will open with Keith, on Feb. 20, returning to England soon.

Your correspondent at Kearney, Neb., writes that the Jack Potts Comedy company is playing to a big business in Missouri, and asks if The Hidden Hand is in the repertoire. He also expresses the hope that they will not run up against The Fatal Card at Joplin.

There is talk here of Colonel John A. Hamlin building a big new office building and theatre on the present site of the Grand Opera House.

"RIFF" HALL.

PHILADELPHIA.

Close of Grand Opera Season—Stock Companies Prosperous—Litigation—Notes.

(Special to The Mirror.)

PHILADELPHIA, Feb. 11.

The city has been under the reign of the storm king since last Sunday, which has greatly interfered with theatrical business and played havoc with receipts.

The Ellis opera season closed with a matinee performance of Carmen to-day at the Academy of Music. Madame De Lussan and Alvarez, the new French tenor, appeared.

At the Grand Opera House the Southwell Opera company, with the cast mentioned in last week's MIRROR, is pleasing large audiences.

1492 is the hit of the season and will remain the attraction until further notice. Aladdin will be the next production.

Henry Lee in Cyrano de Bergerac attracted crowded houses this week to the Park Theatre in spite of the weather, making an unquestionable success. The criticisms were all favorable.

and but for other bookings the attraction would be good for a month's run. A Guilty Mother is announced for Feb. 13. Through the Breakers 20.

Julia Marlowe for her second and last week announces three plays, including Collette, a French historical comedy of the Napoleonic period, which will be given its first American presentation here. Ida Vernon, William Bench, and Vernon Clarges have been specially engaged for the cast. On and Off follows Feb. 20. John Drew March 6.

Dell Fox in The Little Host will fill in time week of Feb. 13 at the Chestnut Street Theatre. Julia Arthur in A Lady of Quality opens Feb. 20. Annie Russell in Catherine opens her two weeks' term at the Chestnut Street Opera house Feb. 18. The Last Chapter, still an unknown card, will fill in week of Feb. 20. Nat Goodwin, always sure of a hearty welcome, is booked to open Feb. 27 for two weeks.

Joseph Hart's company of vaudeville headliners will be the attraction at the Auditorium for the coming week. M. Rudinoff, the Parisian entertainer; Charles T. Aldrich, tramp juggler; Damm Brothers, acrobats; York and Adams, Ethel Levy, con songs; Lavender and Thompson, Joseph Hart, and Carrie De Mar are announced as the special features. For week of Feb. 20 Primrose and Dockstader's Minstrels.

A Dangerous Maid remains for its second and last week at the Walnut Street Theatre, to be followed Feb. 20 by The Telephone Girl.

A Rag Baby winds up the series of Hoyt plays at the Grand Avenue Theatre the coming week. All have been presented in first-class style. Large patronage and everybody delighted with the successful representations. Old Jed Prouty is in rehearsal.

The stock company of Forepaugh's Theatre will appear next week in The Streets of New York.

Remember the Maine, a new war drama by Lincoln J. Carter, is announced for the week of Feb. 13 at the National Theatre. It is a naval play, introducing counterparts of General Weyer, Captain Sigbee, General Lee, and other notables of the late war.

The Standard Theatre Stock Dramatic company, with vaudeville between the acts, has established a large paying clientele. Weekly changes of attractions. Jessie Bonstelle and John J. Farrell enact the leading roles.

A Texas Steer, with Katie Putnam, Will H. Bray, and Herbert E. Sears in principal characters, will fill week Feb. 13 at the People's Theatre.

Dumont's Minstrels, with three funny burlesques, illustrated picture songs and pleasing programme, continue to attract large business to the cozy Eleventh Street Opera House.

Burton Holmes, with his pleasing illustrated picture lectures, will appear at the Academy of Music Feb. 17 and 18.

After a bitterly fought contest before the Register of Wills, the will of the late Joseph M. Bennett, owner of the Chestnut Street Opera House, has been admitted to probate. Mrs. Wellens, the daughter of the deceased, will now take an appeal and have the case decided by the courts. Under the will the Chestnut Street Opera House has been bequeathed to the University of Pennsylvania.

S. FERNBERGER.

BOSTON.

Attractions at the Hub—Mansfield's Success as Cyrano—Jottings.

(Special to The Mirror.)

BOSTON, Feb. 11.

Richard Mansfield will continue at the Hollis Street in Cyrano de Bergerac, which for the first time has had an adequate production in Boston. Mr. Mansfield's personal success has been the greatest he has ever made here, and not a single word of harsh criticism has been uttered. As for attendance—well, the orchestra has been under the stage most of the time. Next Monday there will be an interesting change of cast, for Katherine Gray will replace Margaret Anglin.

At the Castle Square, The Three Musketeers will be given a revival next Monday, the chief change from the earlier cast being the substitution of J. H. Gilmour for A. S. Lipman as D'Artagnan.

The Village Postmaster will come to the Park for an engagement, and since its long New York run it will probably prosper.

Steve Brodie will be at the Columbia next week, with On the Bowery.

Francis Wilson will continue his engagement at the Tremont, in The Little Corporal.

A Reign of Error will play a week's engagement at the Boston.

The Belle of New York will still linger at the Museum, where the house is sold out at every performance.

The Tarrytown Widow will have its first hearing in Boston at the Grand Opera House.

N. S. Wood will stay a while longer at the Bowdoin Square, and next week his play will be The Waifs of New York.

Quite the most discussed matter in theatrical circles during the past week has been the final disposition of the old public library building. Ever since the books were taken out to be placed in the new structure on Copley Square, amusement managers have looked with longing eyes at the site, which was much too expensive to bring good returns to the investor as it was. First the place flourished as a Zoo, and when the novelty of that began to pall it was reopened as Sans Souci, which brought plenty of soul for the backers. Vaudeville and beer did not prove to be the combination for which Boston was yearning, and the concern was closed. Since then the building has been used as a sort of municipal forum, with programmes ranging from free lectures on important subjects to dog shows.

The place has been bought by the Frederick L. Ames estate for \$850,000. Plans for a new theatre have been made by Clarence H. Blackall, who built the Bowdoin Square. The new house will be leased by Rich. Harris and Frohman, and will be completed probably in August, 1900.

The old Music Hall building has been sold by the Boston Real Estate Trust to a man whose name is withheld until the papers are passed. In connection with the Music Hall is sold an estate fronting on Washington Street, and as the part of the property has been running for four years longer, it seems possible that the hall may remain as it is for that length of time.

The poor actor is in hard luck these days if all papers in the country take the same attitude that the Journal has done. This paper is exceedingly liberal in its cuts, and its half-tones are the best appreciated in Boston, but alas for the poor masculines! the first choice is for actresses, the second for scenes, and the third for actors in costume. The poor man in plain attire does not seem to be in it at all.

A. L. Wilbur, the impresario, has been in town for some time, enjoying the lav'ly hospitality of Tom Henry, of the Columbia. I understand that Mr. Henry may go to Europe next Summer on the profits of this season, and that Mr. Wilbur may accompany him as his guest.

Colonel Will Hall has returned to New York, after a visit to Boston friends.

One of the recent melodrama productions in this city opened without a single orchestra seat being sold. The house was big upstairs, but the cash returns on the floor were conspicuous by their absence.

Henry Hamle has resigned the presidency of the Playgoers' Club, but no action has yet been taken in the matter. His illness was the cause of the resignation.

B. F. Keith was one of the prominent citizens to appear at the hearing at the State House this week to the remonstrance against the restoration of the car tracks on Tremont Street. He said that as many people now enter his theatre from Tremont Street as from Washington Street, but when the cars were first removed the theatre admissions changed two-thirds from Tremont to Washington Street.

Mrs. Teresa A. Crowley, who has just been admitted to the bar, is a sister of Miriam O'Leary, and was herself an amateur actress of much promise.

William Humphrey, of the Castle Square, has

recovered so that he is able to take a short walk each day, but he will not be strong enough to return to the stage for some weeks.

The new steam yacht of Eugene Tompkins, Idalia, is approaching completion at Chester, Pa., and it is expected she will be finished in May. The boat is 176 feet over all and 21½ feet beam, with a speed of seventeen knots.

Maude Odell has returned from her vacation trip to Newport, R. I., and has resumed her place at the Castle Square.

James Lederer has gone on a flying trip to London with The Belle of New York. He will return to the company soon after it leaves Boston.

Willbur Bates has already reached town to boom The Christian.

Marie D. Shotwell has not been playing this season on account of the illness of her mother. She divides her time between her home in Roxbury and New York. She has been in town for the past week or so.

JAY BENTON.

CINCINNATI.

The Neill Stock's 400th—Bills for the Week—Cold Weather.

(Special to The Mirror.)

CINCINNATI, Feb. 11.

A blast of cold air came down from the North Pole last Thursday and the thermometer dropped to sixteen degrees below zero, the coldest weather on record for this town. This discouraged people from going to the playhouses and receipts the past week did not hold out as they had promised. Nevertheless, Sothern had a good share of business with The King's Musketeers at the Grand.

The French Maid, with Anna Held, will be given at the Grand, beginning Monday. In the company are Charles A. Bigelow, Hallen Mostyn, Eva Davenport, and Yolande Wallace.

The full strength of the Neill Stock co. will be employed in the production at the Pike next week of Fennell's, by William Haworth. Monday will mark the four hundredth performance of the Neill co. at this house, and Manager Hunt has arranged to present souvenirs to every one in attendance.

The Walnut will have Hoyt's A Stranger in New York for its coming attraction. This was seen here last year at the Grand, and many of the same people are still in the cast, which includes Harry Conner, Harry Gilfoyl, John Hyams, Anna Boyd, Etta Gilroy, and Florence Lillian Weeks. The advance sale is promising.

Cole and Johnson's farce-comedy, A Trip to Countown, will occupy the boards at Heuck's the week beginning to-morrow. It contains many colored specialties and doubtless will do a large business.

The Star next week will have Isham's Octorons. They have been here many times and always draw well.

Sousa's Band will give one of its famous concerts at Music Hall next Thursday evening.

The Ellis Opera company will give three operas at Music Hall next week.

J. K. Murray and Clara Lane have been spending several days with friends in Cincinnati. They have just signed a contract to appear in vaudeville, and will open soon at the Orpheum, San Francisco. Their sketch will introduce selections from a repertoire of operas.

WILLIAM SAMPSON.

ST. LOUIS.

Theatre Attendance Reduced by the Blizzard—Notes of Bills.

(Special to The Mirror.)

ST. LOUIS, Feb. 11.

The blizzard has affected the attendance at theatres this week, the weather several nights being at or below zero.

James K. Hackett has been doing splendid work at the Century in Rupert of Hentzau. To-morrow night Hoyt's A Day and a Night company opens.

James O'Neill has given his repertoire at the Olympic and pleased his audiences. Last night the Elks had a benefit. To-morrow night Jack and the Beanstalk begins an engagement.

On Land and Sea alternately thrilled and amused Havlin's patrons this week. Manager Garen's benefit Monday night packed the house. Marie Walnwright comes to-morrow.

Aristocracy was splendidly given at the Grand this week. To-morrow the bill will be The Lottery of Love.

The Imperial had for its attraction this week East Lynne, which was artistically given. Lawrence Hanley rejoins the company to-morrow and will appear in the title-role of Othello.

There were many good things in the vaudeville line at the Columbia this week. Next week there will be a complete change of programme.

Irwin Brothers' Burlesquers are playing to the Standard's patrons this week. For next week, beginning to-morrow, Vanity Fair is announced.

Minnie Radcliffe will succeed Jessamine Rodgers as leading lady at the Imperial after next week. Miss Rodgers' engagement of four weeks ending Saturday night.

A big house is promised for Bud Mautz at his benefit Monday night at the Olympic.

Stein's Band has been engaged for the Exposition next September.

W. C. HOWLAND.

BALTIMORE.

Bills of the Week—The Evil Eye—Coming Attractions.

(Special to The Mirror.)

BALTIMORE, Feb. 11.

John Drew in The Liars has had a good week at the Academy of Music. Next week Maude Adams will again present The Little Minister to a Baltimore audience. We had the rather unusual opportunity of passing judgment on this play and star prior to the great New York success. I can safely predict that Miss Adams will be warmly welcomed, as her friends here are legion.

The Kealey-Shannon company have enjoyed a week of large business at Ford's Grand Opera House, where they have presented the strong play, The Moth and the Flame. Next week The Evil Eye will be the attraction.

The bill at the Lyceum Theatre this week is Lord Chumley, with our actor-manager, John W. Albaugh, Jr., in the title-role. Mr. Albaugh has made a very favorable impression with a very difficult character. His support was excellent. The company will appear next week in The Charity Ball.

At the Auditorium Music Hall A Milk White Flag proved an agreeable attraction. It will be followed next week by The Dainty Duchess company.

Have You Seen Smith will be presented at the Holliday Street Theatre next week. The stage is occupied at present by Down in Dixie.

HAROLD RUTLEDGE.

ADDITIONAL ROSTER.

CARLYLE COMEDY CO.—Hal Newton Carlyle, proprietor and manager; David Newton, business manager; T. S. Seali, advance agent; Grant Heth, musical director. Hal Newton Carlyle, R. Victor Leighton, Harry Wedgewood Nowell, Jack Spalding, E. E. Wright, John W. Chandler, George Herbert, Edward Stevens, Marjorie Marjoribanks, Sadie Farley, Julia Hurley, Fannie Tewksbury, Maud Madison, Ivy Melville, Elizabeth Howe, Edna Marshall.

THE DOBSON AND KING CO.—Samuel W. Glenn, Thomas H. Dobson, James L. Ring, Philip Barnard, William H. Bokee, J. Harry Gliner, M. F. Cavanaugh, Paul Lewis, Frank Edwards, Josie Granger, Alice R. Jones, Jennie Trabel, Nannie Fowler, Helen Barnard, the Rooney children.

AND HE KICKED ABOUT IT.

An actor once a contract had, And he kicked about it. He frowned and said, "These terms are bad, So I'll kick about it." Said he, "Last night I made a hit; My pay should be increased a bit." But his manager said naught but "nit!" So he kicked about it.

The actor said, "Now the world must know That I've kicked about it. If I should leave this play would never go, And I kick about it." But the manager had a business eye And an understudy was right close by. So he said to the actor, "Don't be fly In your kicks about it."

One night when the house was simply jammed He did kick about it. But the backer said, "May you be d—d With your kicks about it." There is no room here for heads that swell, And the understudy will do as well. So they hustled the actor off pell mell— While he kicked about it.

THEODORE M. BROWN.

THE CASE OF THAT MAN.

Ex-Judge A. J. Dittenhoefer, counsel for Mrs. A. M. Palmer in the Palmer-Chartres litigation over the play, That Man, made the following statement to a MIRROR representative on Saturday:

"Anita Vivanti Chartres entered into a contract with Mrs. A. M. Palmer, granting the exclusive right to produce her comedy, That Man. The comedy was originally produced in Washington last year, when it was discovered that the second act was a failure. Mrs. Chartres wrote a new second act, which was equally unsatisfactory, and she afterward wrote and delivered to Mrs. Palmer a third version.

"During rehearsals in this city prior to the Albany performance, Mrs. Chartres began proceedings to enjoin Mrs. Palmer from presenting the version in rehearsal, claiming that it contained matter that she had not written, and for that reason, as author, she had the right to prevent the production. In her papers in this suit she made what appeared to Mrs. Palmer and the members of her company as unjust allegations concerning the production.

"While Mrs. Palmer was advised by me that in my opinion Mrs. Chartres could not possibly succeed in the action, I thought it best to endeavor to effect an arrangement with Mrs. Chartres out of court in order to avoid publicity. Acting upon these views a stipulation was signed by both parties, in which Mrs. Chartres expressed her satisfaction with the first, third and fourth acts, and Mrs. Palmer agreed to produce 'what was known as the third version of the second act with such changes as were delivered by the plaintiff to Mr. Rose at his house on a certain night mentioned in the stipulation.' This, it will be noticed, was a voluntary agreement on Mrs. Palmer's part, and she intended to produce 'what was known as the third version.'

"This stipulation was subsequently incorporated into an order of the court enjoining Mrs. Palmer from producing any other version of the second act known as the third version. In other words, the court permitted the production of the version known as the third version. After the presentation of the play, Mrs. Chartres, claiming that the version produced was not that known as the third, made a motion to punish Mrs. Palmer and Reuben Fax for contempt of court. That motion was argued before Judge Gildersleeve by ex-Judge W. N. Cohen in behalf of Mrs. Chartres and myself in behalf of Mrs. Palmer.

"Mrs. Palmer contended that the version she produced was the only version known to her as the third version and fortified that allegation by proof. As to alterations, Mr. Rose informed her that he had not agreed to any. In these allegations, she was confirmed by Mr. Rose, Mr. Fax and J. Charles Davis. She also alleged that Mrs. Chartres continually made changes and alterations, and although she had written four or five versions, she was never satisfied. Mrs. Palmer's counsel also insisted that if there was any discussion about what was known as the third version, her understanding should prevail, because it was she that was to produce the play. He further insisted that the order in any aspect was too vague and indefinite, and that it should have identified the version and alterations. Judge Gildersleeve denied the motion to punish for contempt."

A SOUBRETTE ON A TRUNK.

'Twas in Washington, D. C., a week or so before Christmas. In a sedate theatrical boarding house was a soubrette and her trunk, and the soubrette owed money for board and lodging. She owed money also to a wig-maker, and it came to pass that the man of wigs enlisted the services of a constable upon whom devolved the task of attaching the trunk of the soubrette. Now, when the constable, armed with the writ, sought to seize the trunk, he encountered an unusual difficulty, the soubrette promptly sitting down upon the trunk and declining to budge. The constable was in a trying position, for though the writ authorized the seizure of the trunk, it did not contemplate the seizure of a soubrette.

Nor was this all. The landlord or some one in his cause, fearing for the security of the unpaid board bill if the trunk should be removed, stealthily closed the door of the soubrette's room and locked it on the outside. Picture the embarrassment of the earnest constable locked in with a soubrette, and a defiant one at that. He sized up the situation, and then, rushing to the window, blew his policeman's whistle for help. Several other officers, some two hundred excited citizens and a lawyer dashed to the scene, and the lawyer, entering the soubrette's room by force, engaged in high words with the affrighted constable. Much and varied trouble ensued, and out of the melee emerged at length the soubrette, the constable, the lawyer, the landlord and the trunk—the whole procession being escorted in solemn state to a police station, where a charge of disorderly conduct was entered against the constable. And the next day a magistrate imposed upon that ardent, but misguided writ-server a fine of ten dollars, upon testimony to the effect that the defendant had made use of unhalloved words in addressing the soubrette and others. So bow, the majestic law to one weak woman who sat on a trunk.

IN A SCENE PAINTER'S STUDIO.

Upon a rainy afternoon recently a Mirror man sought refuge from the storm in the studio of Gates and Morange. The great room was warm and bright with color; and the rain, beating down noisily on the roof, supplied the contrasting note that completed the harmony of comfort within doors. From floor to rafters on all sides hung enormous stretches of canvas, and before them on bridges the artists worked with their great brushes.

Mr. Morange was found designing the ornamental cap of an Ionic column, and as with a few deft strokes he completed his work the reporter made bold to engage him in conversation.

"I should like to know something about the men in your profession," said the reporter. "What training is necessary? and from where do the majority of them come?"

"Strangely enough, nearly all of the scenic artists in New York are from the Western States," replied Mr. Morange. "I can think of but few Eastern men in the profession here at present. They have been trained in art schools, or under regular painting masters. A sound artistic schooling is necessary nowadays in order to succeed as a scene painter. Years ago it was the custom to take young fellows into the studios and teach them simply stage art, but that was unsatisfactory, as they became merely skillful artisans. Now when a young man seeks a position in a scenic studio he is required to submit examples of his landscape and figure painting, and must prove that he is well grounded in the rudiments of art. How to apply this knowledge to the theatre can be learned in two or three years. There are, of course, a great many restrictions which have to be considered in scene painting that the man from the art school knows nothing about. At first he is constantly hampered, if not dismayed, by the obstacles in his path. He will imagine and design settings that, as pictures, may be extremely beautiful, but that are absolutely useless from a practical stage-manager's viewpoint. However, it is far easier for an artist to learn the requirements of the stage than for a stage mechanic to learn art."

Mr. Gates came down from somewhere aloft at this moment, and after a few words of introduction were said the reporter asked him if the majority of the men who paint scenes are capable of painting pictures as well?

"The best of them are," replied Mr. Gates. "In New York there are at least a dozen scenic artists who contribute regularly to the exhibitions. And you will find that every one of the successful men spends as much of his time as possible in the country, studying nature and making sketches of everything he sees. It is a mistaken idea that many people have that the scene painter's work is purely imaginary. While the setting as a whole must necessarily be so, the details are usually worked up from these hasty sketches taken directly from nature."

"For example," said Mr. Morange, taking down a model stage from its shelf, "here is the setting for the third act of the new opera, The Three Dragoons. The back drop is almost an actual reproduction of a sketch made in the Rocky Mountains; the originals of the rocks in the middle distance can be found within a few miles of the city of Washington, and the trees were painted from studies made in Bronx Park. But these are only details. The complete stage picture is, as you see, distinctly Portuguese."

"Did you design all of the settings for The Three Dragoons?"

"No; only this one for the last act. It is not often that one artist or firm paints the scenery for an entire production, because of the haste with which nearly every play is put on. It would take one man entirely too long to design the three or four settings. Several artists are usually asked to compete and the managers divide the work according to the merits of the models. This is the most satisfactory plan to all concerned."

"To return to the artistic side of your work," said the reporter, "I would like to ask how the atmosphere of a stage picture is retained under the varying lights from the calciums."

"That is one of the things that bothers a painter of landscapes when he first becomes a painter of scenes," responded Mr. Gates. "The artist in his picture reproduces a certain view at a certain time of day with certain effects of light and shade and distant mist. He arrests nature, one may say, and stops the passing of time. The atmospheric conditions in his picture never change. On the other hand, a scene must be so like nature that it will appear equally real under the strong yellow glow of noontime or the pale light of evening. The time of day is not expressed in the scene itself, but by the colored calciums and other lights, the manipulation of which produces the atmosphere."

"Do you consider at all the effect of colors upon the mood of the beholder? For example, would you use a great deal of red in painting a setting to be used for an act in which happiness was the dominant note?"

"Only in a general way," replied the senior artist. "The theory that certain colors produce certain definite emotions is a very interesting one, and there is no doubt that to an extent it is sound. But as yet the rules are not clearly enough laid down to enable us to rely upon them in practical work. One dramatist of my acquaintance believes that brown is the only color that will put an audience in a quiet, contented mood. Upon me a dark gray produces the same effect much more quickly and clearly. Thus it would be with any two average theatregoers. Association of color with personal experiences has so much to do with one's emotions that it is almost impossible to make fixed laws in the matter. However, in time the theory may be worked out plainly enough to aid the scenic artist greatly. Just now it is merely a dream of the dilettante."

"Do the fashions—or fads—of the various schools of painting have a noticeable effect upon your branch of art?" asked the reporter of Mr. Morange.

"Not to any extent," he replied. "Scene painting is, in the main, developed independently; although the impressionistic movement has made a wonderful change in the art of the theatre. Indeed, I may say that we scenic artists are impressionists on a large scale, as our best efforts are gained by painting everything in a high key. When the relative values are carefully looked after the most brilliant color schemes are possible. The scene painter's color creed in a nutshell is truth to nature and infinite care in the matter of relative values."

"How is it possible," asked the reporter, "for you to work out a color scheme that will be equally effective under gas or electric light?"

"That is a problem of the past," said Mr. Gates. "There are so few theatres nowadays in which gas is used that we paint only for

electric light. The difficulty used to be quite a serious one for us, however, and until about five years ago our work was constantly being shown at a disadvantage because of the difference in stage illumination."

"Are not your settings often spoiled by being improperly arranged by incompetent stage-managers?"

"Not now. It used to be so to a most aggravating degree, but a few years ago the scene painters protested so vigorously that the matter was carefully looked into by the managers. Of course every stage-director wants to obtain the best possible effect, and naturally that can only be accomplished when the scene is set according to the original model. There is very little trouble now over this question."

Mr. Morange then led the way around the great studio, pointing out models of some long forgotten settings and of scenes that have not yet appeared in the theatres. He stopped before an enormous canvas upon which was drawn a conventional decorative design.

"This," said he, "is a floor cloth for one of the interior scenes in Julia Marlowe's new play. The colors are really stained in and will never wear off; and from the front this cloth will look like a very handsome rug. This illustrates, in a way, the advance in stage decoration. A few years ago any sort of a floor covering would have been used for a scene of this sort, but now we have become so accurate that the design of the carpet must harmonize perfectly with the decoration of the walls. Then, too, we must be historically correct even to the most minute detail in these critical days, or our reputations suffer. You see," concluded the artist, resuming his work on the Ionic column, "that although our canvases are of huge dimensions, our success depends upon our knowledge of and attention to a host of what might appear to be small things."

A CHINESE PRODUCTION.

The theatrical event of the Chinese New Year celebration last Thursday was the production, at the theatre in Doyers Street, of a drama entitled, *Ti-Chong-su-How-Saw*. Translated into the English this formidable title is simply *The Reward of Virtue and Valor*. The presentation was of far more than usual interest to the regular patrons of the play-house because of the fact that Ylon-Yeu, the authoress, appeared in the leading female role. It was declared by the critics of the quarter that she won a veritable triumph, not only through her literary ability but by her perfect acting, and the general artistic excellence of the production.

The story of the play concerns the love of a young nobleman for the daughter of a street mendicant. Through the agency of the hero, the works of Confucius are saved to the world, and he is rewarded for his goodness and courage in the end by marrying the heroine and being made king. The costumes were the most magnificent that have been seen in Chinatown for many a year.

JULIA ARTHUR VS. EUGENIE BLAIR.

When Eugenie Blair began her tour in *A Lady of Quality*, it was said to have been understood that she should not present the play in certain territory already booked for Julia Arthur. Trouble has arisen upon this point and an injunction was issued on Friday to prohibit Miss Blair's performances of *A Lady of Quality* in this State. The injunction is returnable before Judge Gildersleeve in this city to-day (Tuesday).

A PROVIDENCE THEATRE BURNED.

The Star Theatre, Providence, R. I., owned by Charles Allen, and leased by Manager Harrington, was completely destroyed by fire at an early hour, Saturday morning. The loss is estimated at about \$20,000. The Tarrytown Widow company, playing at the theatre, lost all their scenery, but the larger portion of their wardrobe was saved.

MUSICAL NOTES.

Whitney Coombs, Hans Kronold, W. F. Spence, and Mrs. Gerrit Smith gave an enjoyable recital at the Church of the Holy Communion, in this city, on Feb. 2.

The second successful concert of the Madrigal Singers occurred at Chickering Hall on Jan. 30. The singers were Mrs. A. Douglas Brownlie, Mrs. H. E. Krebbel, Mrs. Adele L. Baldwin, Mrs. J. S. Jacoby, Mrs. E. D. Leonard, Mrs. Marian Van Dusen, Marie Donavin, Katherine Hilke, Charles H. Clarke, J. H. McKinley, E. C. Towne, Theodore Van York, J. C. Dempsey, Carl Dufft, C. B. Hawley, and Carl Martin.

Sofia Scalchi announced last week that her present tour will be her last on the American stage. Next season she will visit Australia.

Emil Sauer gave his second piano recital before a large audience at Carnegie Hall on Feb. 2.

Adele Aus der Ohe was the soloist at the rehearsal, on Feb. 3, of the New York Philharmonic Society in Carnegie Hall, replacing Emil Sauer, who was indisposed.

The Haarlem Philharmonic Society gave its second concert at the Waldorf-Astoria on Feb. 3, with Katherine Fisk as soloist.

Lillian Nordica sang Valentine in *Les Huguenots* last Tuesday evening, at the Metropolitan Opera House, in place of Lilli Lehmann, who has a cold.

Jean and Edouard de Reszke were entertained at luncheon on Feb. 5 by Mr. and Mrs. John E. Cowdin, at their home in this city. Among the guests were Lydia Eustis, Eloise Brees, Clyde Fitch, Victor Beigel, and Amherst Webber.

Madame Schumann-Heink, M. Albers, and Madame Benzing were entertained on Feb. 5 by Mr. and Mrs. Reginald De Koven.

A reception for Jean and Edouard de Reszke was given on Feb. 5 by Dr. and Mrs. Holbrook Curtis. The guests included Marguerite Hall, Mrs. Stern, Carl Dufft, and MacKenzie Gordon.

The Lanigiro Bowling Club of this city will present the operetta *A Pair of Kings* at the Central Opera House to-morrow (Wednesday) evening, the cast including Charles Pechner, Hugo Barron, J. S. Kornicker, Irving M. Mann, Ned Michaels, Morris Lisner, Norman Frenkel, Jerome Regensburg, Melville Regensburg, Beatrice Stern, Rose Jacoby, Nellie Musliner, Adele Recht, and Aline Loucheim.

A. de Novellis, musical director of the Broadway Theatre Opera Company, will soon celebrate the twenty-sixth anniversary of his arrival in America.

THE CALLBOY'S COMMENTS.

SONGS OF THE STAGE.

XVII. The Great Critics.

Oh! sorry souls that never smile,
That never give a hand,
That sit like kings to judge of things
They do not understand.
That seek to flatter or revile
The plays that come to town,
Yet cannot make a bad one take,
Nor break a good one down.

Oh! patient souls that writhe and twist
And sob and sigh and groan,
And deem quite flat most writings that
Are not, forsooth, their own.
Indeed, why should a dramatist
Presume to torture them,
Or cherish art that tears apart
The solemnities of men!

Ah! pity them that suffer so,
That wait and roll their eyes;
A wild earthquake could never shake
The placid pose they prize.
And then how sad it is to know
That at most ev'ry play,
These men renowned must "rubber" round
To hear what they should say!

Manager Robert Kane, of the Kane Opera company, agrees with my recent quotation about the good actors working undiscovered in dry goods stores and such. Mr. Kane sends this handsome donation from Reading, Pa.:

Messrs. would you like to take me in your Co, I am a butcher by trade and I am tired of it. I want to get out of the town, and I would like to go with your Company. I am 5 feet 3 inches in height and weigh 140 lbs and 19 years, I would like to go as a Comedian I have no experiments but I can do the funn.

Manager W. E. Flack, of the Brothers Byrne, turns in another kind, received in reply to a Mirror advertisement, from Springfield, Ohio. It reads:

Dear sir: I notice that you want a person to take the part of a Jew I am young and active 17 years old dark hair & blue eyes as to salary I will work for 3.00 a week & expenses I have had no stage experience in fact I don't need any because I am a natural born actor if you will help me out I will repay you in future.

Harry Corson Clarke weighs in with a letter from a California town in reply to a query about open time. It says "The show business here has just been turned over to me," and it is signed by "J. N.—, undertaker, funeral director and embalmer." Mr. Clarke didn't book. He has sent, too, a printed copy of a "new temperance drama," written by a Vermont man. Mr. Clarke doesn't say where he found the thing, but announces that it will have the best printing on the road, so I presume that he means to put it out next season. At risk of betraying confidence, I shall make bold to give a few hints of the work.

It is about a Union soldier who confronts a town committee and urges them to abolish the liquor traffic. Says he:

You have some business with them,
And plainly smell their breath;
And still you say you cannot know
Who poisons them to death!

Then there is a toper who reels in and falls, but is raised by the Union soldier and two Confederates. Mrs. Tope appears and "announcement is made that audience will be favored with a soprano and alto duet and chorus." The chorus is marked "full," but this I take to be a musical direction rather than a psychological condition. Then enter "some Revolutionary veterans with wives or companions, which may be as shall seem desirable," and this impresses me as a singularly liberal proposition. The affair ends with the singing of Gospel Hymn 317.

Mr. Clarke thinks he will call it Bronson Howard's Waterloo.

William Christopher O'Hare has forwarded a gem from somewhere in Louisiana. Says the gem:

I am under the impression that you give entertainments. I mock the Patridge, Whipperwill, Mocking Bird and others. Not long since I mocked for a traveling Elocutionist he said it was alright. I frequently mock for my friends—they appear to appreciate it very much. What can you offer me to come and mock in your entertainment?

Manager Willis Jackson of the Huntley-Jackson company offers the following specimen from a Pennsylvania outpost:

Dear sir: I take time ritling you to let you know you have some fine plays the way I hear but thers one thing you ant got that is a light comedien. that is my wurk I was in the bislins before but the co busted last season my wurk is a black face irish jew any thing but duch. Willin to chalange any boty in penn at buck and wing dancing. I got worde rope and could have lots of jobs but with bum peepie My wages is low and I am a hot peformer any where out-side of R—.

"Punch" Wheeler has forwarded the appended communication, branded "Very Important." Investors may judge for themselves. It is signed by Manager J. F. Given, of the Decatur, Ill., Opera House; Manager A. R. Wilber, of A Texas Steer, and Manager Edwin P. Hilton, of The Gay Matinee Girl, for whom Mr. Wheeler vouches. Please read:

Dear Wheeler: We have a new invention here in Decatur which is going to prove a great boon to the profession who object to playing to empty seats, and will pour great tanks of oil into the troubled hearts of the managers. The plan follows: We have secured patent rights in full for everything in connection with it, and have organized a stock company; the majority of stock being owned by the three parties whose names are signed below.

The Plan: We have a monstrous bellows on the stage, run by electricity, or with crank attachment in the absence of electricity, to which are attached rubber tubes, which run to each seat in the house. In each seat is placed a rubber bag which, when blown up, makes a perfect dummy and, when not working, makes a fine cushion to the seat. When the curtain goes up the bellows is set in motion and all seats not occupied by real flesh and blood, have the air applied and the dummies appear, thereby filling all the seats in the house.

This will be a saving over your old plan of painting the audience on the drops, or carrying a real audience with you.

I think that I shall forward the letter to the *Scientific American*.

Joe H. Hewitt, representing Gorton's Minstrels, has reported this one. "While at Great Falls, Mont.," he says, "Clay Clement was billed at the same time. I divided the boards with the advance, and to be truthful, they had a little the best of it, as the name of Clement was known, while we were strangers. But we had the great Gorton Band. While our band was giving the regular noonday concert, a well dressed man touched one of our boys on the shoulder and said, 'Which of you gentlemen is Mr. Clement?'" Perhaps Mr. Clement has never heard about it.

THE CALLBOY.

REFLECTIONS.



The above "striking" picture shows the new Irish stars, Fisher and Carroll, in characteristic pose. These clever comedians have won general praise for their admirable work in farce-comedy, and though in receipt of many offers, will be seen at the head of their own company next season, under the management of and in a new piece written for them by Edgar Selden. Many favorable comments have been made by competent critics on the work of these comedians. "Fisher and Carroll were as funny as could be asked," is a typical one from the *Boston Globe*. The above picture speaks a volume for them. Mr. Selden states that Fisher and Carroll will appear exclusively in the big cities, and that their time is fully booked.

George W. Jacobs has leased the Star Theatre, Elizabeth, N. J., which will pass under his control on Aug. 1, when the name will be changed to Jacobs' Theatre.

Fred Vere and Bertha Ellis, members of Professor Ferris' company, were married on the stage of the Victoria Theatre, Kingston, Can., Feb. 2.

Lincoln J. Carter cabled THE MIRROR from Northampton, Eng., on Feb. 7, that his play, *The Tornado*, had been produced in that city with great success.

Elizabeth Brainard has been especially engaged to sing "Ben Bolt" in the presentation of Trilby at the Murray Hill Theatre.

William Moran, chief doortender at the Academy of Music, Jersey City, was married on Feb. 8 to Kate Barrett.

Manager Edwin Knowles on Monday night distributed handsome satin souvenirs at the Fifth Avenue Theatre, to mark the two hundredth performance of *A Runaway Girl*.

Thomas Sharkey, prize fighter, will begin a tour on March 27, in *The Sidewalks of New York*.

Under Sealed Orders closed at the Academy of Music, Jersey City, Feb. 11.

Gertrude Dion Magill, who has won considerable praise for her work with the Oliver Doud Byron company this season, has been engaged by the King Dramatic company to play leads.

Among the repertoire managers who made flying visits to New York last week were Corse Payton, J. Al. Sawtelle, John A. Himmelein, Jerome Keenan, and J. D. Clifton.

Charles Sinclair, stage-manager of The Turtle company No. 1, has been recalled to town to rehearse the No. 2 company.

Boyle and Graham have been engaged as a special feature with Monroe and Mack in Johnny on the Spot to play the tramp and soubrette parts respectively for the balance of the season. Next season will see them at the head of their own company in The Star Boarder.

Alice Hosmer has signed for an important part in the coming Casino production, *In Gay Paree*.

George Pauncefort and Theodore Babcock have resigned from Stuart Robson's company.

J. S. Jannopoulos, president and treasurer of the Imperial Theatre, St. Louis, paid a short business visit to New York last week.

Edward W. Hume and Clara M. Langley were married on Feb. 1 in Chicago, Ill.

Al. L. Dolson is doing the advance press work for Steve Brodie in *On the Bowery*.

Thomas Q. Seabrooke has been proposed by Richard Croker for membership in the Democratic Club of this city.

In the case of Burr McIntosh against Miner and Brooks, the Appellate Division of the Supreme Court decided last Friday that a new trial must be held, as an agreement indefinite as to the duration of a theatrical season was valueless.

W. J. Henderson has written for the *March Scribner's* a very clear account of "The Business of a Theatre," unfolding that side of the theatrical affairs of which the general public is profoundly ignorant.

On Land and Sea closed its season Feb. 11.

Jane Holly joined The French Maid company last week to replace Anna Robinson.

The Daughter of the Poor company will close on Feb. 25.

Burt G. Clark is ill at his home, Rockville Centre, Long Island, suffering with inflammatory rheumatism.

Charles R. Bugbee, general agent for Blaney and Vance's attractions, is doing effective work this season as business-manager of *A Female Drummer*.

Jefferson de Angelis will open the season at the Casino next September in a new opera by Strangé and Edwards. Alice Nielsen will follow in October, also in a new opera. It is said that after this season the Casino will be devoted to combinations, while the reviews and extravaganzas heretofore done there will be produced at the Olympia.

THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1879.)

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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WHAT OF THE NATIVE AUTHOR?

This season surpasses all seasons in the history of the country for successful plays. The temper of the public, which shows an alert interest and a happy receptivity, due mainly to general prosperity and the new activities that engage the nation, no doubt has much to do with the booming business enjoyed by the theatre.

But from a patriotic point of view it must be noted, as qualifying the satisfaction that might be felt if facts were different in the premises, that most of the successes are either full importations or plays made from foreign material. The native successes are beggary in number because dominant managers appear to have no faith in the American dramatist, and this in spite of the fact that several of these managers owe their initial successes—not their greatest successes—to native authors.

The spirit of commercialism, sought to be justified on the specious plea that it resolves the affairs of the stage to a stable "business" basis, controls the American theatre with a leaden hand. Governing management is based on that principle of speculation that buys in one market to sell in another market with an eye single to material values, yet with a clearly-defined scheme to monopolize if monopoly be possible. To this end agencies throughout the play-producing centres of Europe seize practically everything produced that promises a profit after it shall be transplanted here. As a rule, these operations involve known values—plays successful abroad and believed to possess the elements for success here either in their original forms or after modification. The only risks that these speculators take are those involved in levies upon plays by foreign authors yet unwritten. This species of "enterprise" is due first to the fetish that worships all things dramatic that originate abroad, and second, to the spirit of monopoly that would control more than the operator needs simply to keep others from possible competition. The patronage even goes to foreign authors of less ability than American authors whose work has made money for the managers whose eyes are now fixed on foreign products, and who now can see no virtue in native writers. Perhaps one reason why they can see no virtue in American writers is that many of their importations lack that very element.

The general result is logical. If speculative managers can control the foreign market and practically shut out native authors, they can have things all their own way. One well-known American playwright recently informed THE MIRROR that he had been employed during the past year in "adapting" no less than four French pieces for a certain manager, who perhaps depended upon the suggestive elements of the French pieces, toned to this public, rather than encourage original work which might have been quite as profitable, although it would have lacked the veiled licentiousness of the imported plays upon which a certain class of managers now so frequently base their enterprise. The only encouragement that keeps alive the hopes of American dramatists of the better class to-day is furnished by a few American stars, whose faith in the work of their fel-

low Americans is happily justified, and in whose continued patronage of American authors the future of the native drama seems to rest.

A WIDELY-DISCUSSSED SUBJECT.

SINCE THE MIRROR first criticised prevailing stage indecencies some weeks ago discussion of that subject has grown until it attracts the attention of many influential newspapers in prominent cities throughout the country.

One of the later developments in the matter—the proposition to make a State law for a censorship of the stage—was commented upon by this journal last week. That project is still in embryo, and nothing may come out of it, but there is a promise that public opinion will make impossible in other cities the "shows" that flourish in this city. Although the flagrant exhibitions complained about originate in New York and find their greater profit here, the reputable press in other States knows that their promoters and managers have sought and will seek to exploit these indecencies throughout the country after they cease to "draw" here for lack of novelty or are succeeded in New York by other "shows" made enough bolder in their effects to newly excite the prurient throng that makes up the nether life of the metropolis. Thus the notes of warning in the press.

THE MIRROR wishes to reiterate its censure of the exhibitions that have cast undeserved odium upon the theatre of this country. There are persons who hold aloof from the theatre that are always alert to note from second hand information any lapse on the stage from dignity and decency. These persons are as anxious to condemn the theatre upon the authority of abstract instances of shamelessness as they are alert to note such instances, and they pay no heed to the general condition of the stage and the commendable excellence of a great majority of its offerings. The pandering manager and the degenerate part of the public to which he caters furnish the enemies of the theatre with texts for their animadversions, which, though broadly applied, have no pertinency except in the few specific cases of indecency.

It may be said for the inherent nobility of the theatre, and for its profound influence on the healthful public—although there is no denial of its demoralizing influence when panders administer it—that in all its history there never has been a greater number of admirable and healthily inspiring plays represented upon the stage than are now represented upon it. The percentage of questionable and evil offerings in the theatre never was so small as it is to-day. Yet the comparatively few indecent "shows" are so markedly vile that they startle the normal mind by their contrasting wickedness and iniquity. They surpass anything known of the theatre in modern times, and a heavy hand should be laid upon their inventors and promoters.

THE SHAKESPEAREAN DRAMA.

THOSE sapient persons that insist that the Shakespearean drama is dead must indeed have broad horizons. And the local manager who recently announced his purpose to "produce" a Shakespearean play must have had an idea that he had made a discovery, or that his action would resurrect a name defunct and bestow upon it long deserved and long neglected honors.

There are a dozen stars in this country playing SHAKESPEARE all the time. If it be urged that these actors are minor actors, greater is the testimony to the power of SHAKESPEARE; for if minor actors could not by virtue of SHAKESPEARE appear as stars, they might be forced into subordinate positions in the companies that devote themselves to contemporary drama. Their experience proves the eagerness of the public to witness SHAKESPEARE even when he is indifferently interpreted. It goes without saying that this testimony is from time to time supplemented by that afforded by the periodical reversion of great players to SHAKESPEARE, who draws when every other device of art and management fails to find public response.

Something relevant to this is furnished in a statement of the repertoire of the Royal Theatre of Berlin during 1898. Of the eighty-odd plays acted in that theatre during the period, twelve were SHAKESPEARE'S. The Shakespearean representations numbered thirty-three, while there were but twenty-seven representations of SCHILLER and but eleven of GOETHE. In theatres throughout Germany and in other European countries, SHAKESPEARE is more frequently represented than any other author, living or dead. A glance at THE MIRROR'S pages of record from week to week will reveal the facts as to SHAKESPEARE in this country.

PERSONAL.



BLAIR.—John Blair is one of the most forceful and distinguished of the younger actors on the American stage. His progress has been phenomenal, his stage career dating from only about four seasons back. One of his earliest appearances was in the New York production of the City of Pleasure. Later he played various parts in Miss Nethersole's repertoire. He appeared in New York in the Independent Theatre productions of John Gabrielle Borkman and in El Gran Galeoto. In the latter play he made a notable impression by the sincerity, simplicity, and power of his work. He followed Galeoto by originating the part of Roger Hazleton in What Dreams May Come, in which he shared honors with Madame Janaschek. During the present season Mr. Blair has been leading man with Julia Marlowe, and has won the highest praise especially for his Orlando. Mr. Blair is a native New Yorker, and was a pupil of Franklin Sargent.

CAPPANI.—Madame Luisa Cappiani, who will retire from her work and leave America in June, has arranged to give on Feb. 21, at Chickering Hall, a vocal recital by her pupils to display the quickness of study under the Cappiani method.

BELL.—Digby Bell will produce Mrs. Frances Hodgson Burnett's new comedy at the Columbia Theatre, Washington, on Feb. 27.

DANIELS.—Frank Daniels is negotiating with Victor Herbert with a view to secure Mr. Herbert's services in composing a new opera for the comedian next season.

HERNE.—James A. Herne was honored on Friday when the Women's Patriotic Relief Association saw his performance of the Rev. Griffith Davenport at the Herald Square Theatre.

ALVAREZ.—Albert Alvarez, tenor of the Paris Opera, made his American debut in Boston last Tuesday with the Ellis Opera company, achieving an emphatic success.

JOHNSON.—Selene Johnson has been engaged by William H. Crane as his leading woman for next season.

FITCH.—Clyde Fitch was the honored guest of the Civitas Club of Brooklyn last Wednesday, when he discoursed upon plays and play-writing.

MAUREL.—Victor Maurel had a cold last week and his song recital, announced for Friday, at Mendelssohn Hall, was postponed until this (Tuesday) afternoon.

THAYER.—Frank C. Thayer ("Fritz"), who enlisted with the Seventh U. S. Cavalry at the outbreak of the war with Spain, has proceeded with that command from Oklahoma to Camp Columbia, Havana, and has been promoted to the rank of quartermaster's sergeant. He expects to be out of the service in a few weeks, and may then come to New York to look for an opera company to put in at a Havana theatre which he has viewed as a likely property.

BOUTON.—Madeleine Bouton is at Hamilton, Bermuda. She has recovered entirely from her recent long illness and from an attack of the grip, which retarded her convalescence.

REHAN.—Ada Rehan's promised appearances as Adrienne Lecouvrier will occur probably at a series of special matinees to be announced later.

THOMPSON.—Denman Thompson is at his home, Swansea, Mass., his season of twenty-six weeks having closed Feb. 4.

MAYO.—Margaret Mayo, of the Because She Loved Him So company, entertained twelve of her friends with a sleigh ride to Mount Vernon last Sunday, where a sumptuous repast awaited them. Dancing was indulged in, and all voted it an event never to be forgotten.

CAMPBELL.—Alice Campbell, who has won note by her singing in The Bride Elect, alternating with Hilda Clark, this season, has written an interesting book entitled "Stage People as I Have Found Them." This is Miss Campbell's first literary attempt.

MAY.—Edna May has appeared as a contributor to M. A. P., the bright London weekly, writing on "The Days of My Youth."

JONES.—A son was born to Mr. and Mrs. Henry Arthur Jones in London, Jan. 21.

THE STORY OF THE PLAY.

The Dramatist.

He had felt the dull aching of hunger;
He had tasted the poison of woe;
He had borne all the burdens of living
That only the suffering know,
Till at last, when the strife was nigh ended,
The dramatist wrinkled and gray
Wrote down the grim tragedy living,
And Dread was the soul of the play.

The Company.

Then young men and old men and women,
With knowledge of passion and pain,
Searched deep in the work of the master,
Rehearsing his sorrow again,
And they lived in the life he created—
Each one in his separate way—
Till they learned the grim horror of living,
That throbbed in the soul of the play.

The Audience.

But the puppets that sat in the boxes—
The dull witted slaves of content—
Looked on at the pageant of sorrow,
Not knowing the least what it meant.
As pearls before swine was the drama—
Fools seek but to laugh and be gay—
And the audience knew not nor cared not,
That Truth was the soul of the play.

RANDOLPH HARTLEY.

EXPERIENCES.

COMMENDABLE PATRIOTISM.

Charles H. Mestayer, of Remember the Maine, writes that in Geneva, N. Y., recently Manager John Whitely was superintending the stringing of naval signal flags from the Opera House roof to the telegraph pole opposite, the grouping of the colors reading by the naval code "Remember the Maine." A native of Geneva, interestedly observing the operation, suddenly discovered to his horror that Old Glory was conspicuously absent from the group of flags, and he loudly proclaimed to the crowd that so long as he was in Geneva no array of foreign flags should be permitted to fly without Old Glory among them. Disappearing around the corner, he soon returned with a very pretentious American flag, which he tied to the rope at the end of the group. And there Manager Whitely let it remain all day in company with the naval signals. In the evening it was returned with thanks to its owner, who, in consciousness of a patriotic duty done, was the proudest man in Geneva.

THE LOBSTER INDIGENOUS TO NEBRASKA.

Advance Agent R. H. Turner, of Uncle Josh Spruceby, arranged recently with a Fullerton, Neb., drayman to do transfer work, and then lost his contract papers, and forgot the man's name. In reporting to Manager J. F. Murray, therefore, Mr. Turner wrote idiomatically, "Some lobster, whose name I don't remember, has a contract, and will present order for haul, upon company's arrival."

When the company alighted from the train, a man appeared before Manager Murray and announced that he had the contract.

"Is your name Lobster?" asked the manager.

"No," returned the drayman; "my name is Martin."

"Well," said Mr. Murray, "our agent wrote that some Lobster had the contract and I wish, he would show up."

"Perhaps," put in the other, with sudden inspiration, "he meant John Fish, whose name is on the wagon, but he hasn't been here for three years. I bought him out."

Mr. Murray figured that there wasn't such a difference between Fish, Lobster and Martin, and the man got the job.

QUESTIONS ANSWERED.

No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.

W. M. T., Chicago, Ill.: Jessie Bartlett Davis played Alan-a-Dale in Robin Hood.

RICHARD N. GATES, Providence, R. I.: Liberty Bell is a revised version of Two Old Cronies.

R. A. B., Waco, Tex.: Your questions are of a kind that are not answered by THE MIRROR.

F. M. R., New Haven, Conn.: Marie Gordon died in London, Eng., on July 28, 1891.

H. D. RANKIN, Newark, N. J.: Charles Kemble visited America in 1832, opening at the Park Theatre, New York city, as Hamlet.

H. L. CALDWELL, Memphis, Tenn.: The Washington Street Theatre, of Memphis, Tenn., was dedicated on Jan. 23, 1893.

THE G. W. RENNE COMPANY, Omaha, Neb.: Communicate with Tam's Musical Bureau, 109 West Twenty-eighth Street, New York city.

GEORGE J. SWAN, Richmond, Va.: The book of The Chieftain is by F. C. Burnand and the music was composed by Sir Arthur Sullivan.

D. L. P., Boston, Mass.: From your description the sketch you saw seems to bear a strong resemblance to the farce called A Kiss in the Park.

F. C. MARTIN, New York city: No, William E. Burton was not an American. He was born in London in 1802, and died in New York city in 1860.

E. J., New York city: No, you have no right whatever to the play unless you come to an arrangement with the author or proprietor of the play in question.

C. C., Detroit, Mich.: Yes, there is a play called The Exile of Erin. It was written by Arthur T. Windham, and was first acted at Allegheny, Pa., on March 12, 1894.

READER, Baltimore, Md.: Yes, the title has been used. William H. Crane appeared in a play called The Balloon at Chicago, Ill., on Sept. 23, 1890.

ENQUIRER, Geneva, N. Y.: Olga Nethersole made her American debut as Sylvia in The Transgressor at Palmer's Theatre, New York city, on Oct. 15, 1894.

HERBERT CAWTHORN, en route: Write to the Librarian of Congress for "The Copyright Law of the United States of America, in force January, 1898," Bulletin No. 1.

THEATROGOER, Philadelphia, Pa.: The original title of Charles's Uncle was The Noble Art. It was first presented as The Noble Art at the Theatre Royal, York, England, on April 11, 1892.

OPERAGOER, New York city: Giuseppe Del Puente first sang in Italian opera in this country under the management of Strakosch, season of 1873-74. He comes of an old Spanish family, being by birth Marquis de Murcia.

S. A., San Francisco, Cal.: Until recently she was at her home in Elmira, N. Y. Several weeks ago she sailed for London, en route for South Africa. She has been engaged to appear in the title-role of Madame Sans Gene, in the principal towns of South Africa.

H. DRAKE, Baltimore, Md.: It depends entirely on the nature of the contract. The royalty might be five per cent. of the gross receipts or consist of five per cent. of the traveling company's share of the receipts. A successful author would naturally stipulate that his royalty should be five per cent. of the gross.

THE USHER.



Victorien Sardou's play of Robespierre, which he has written expressly for Sir Henry Irving, has been adapted to the English stage by the actor's son, Laurence Irving. Preparations for its production at the London Lyceum in April are now going on.

From London, preceding Bram Stoker's arrival in New York, have come some particulars of the proposed new arrangements at the Lyceum. Ample capital is to be provided for the purchase of the theatre by a limited liability company and to continue Sir Henry Irving's operations on a more extensive scale than ever.

J. Comyns Carr is to be the guiding spirit in the new company, and during Sir Henry's tours in America and the English provinces he will present other attractions at the Lyceum.

Sir Henry will appear at the Lyceum for at least three months in every season, beginning about Easter. He is to continue to direct the affairs of his own stage, Mr. Carr co-operating with him. By this arrangement Sir Henry will be relieved of all cares except those directly concerning the artistic side of his productions.

Montgomery Phister contributes some interesting observations to the Cincinnati Commercial-Tribune on the subject of manufacturing stars—an industry that is marked by special activity just at present.

Says Mr. Phister: "Great stars are very rare in any age, and while we have popular actors enough, it is amusing to hear people talk of some little leading man or stock comedian as a genius who is shedding lustre upon the stage, and prepare themselves for a war with every critic who cannot be brought to worship their particular idol. Every big traveling company has a man or woman who threatens constantly to blossom forth as a star, and certain managers are particularly fond of experimenting with these promising individuals. They generally hit upon some person whose father or mother has been an actor of renown, and, using a name that has been famous before the people, succeed in convincing the not over exacting or intelligent that a new genius has been discovered by their extraordinary managerial wisdom and artistic instincts."

The truth of Mr. Phister's remarks cannot be gainsaid, and half a dozen typical illustrations of such star-making immediately suggest themselves.

Stars of this order often enjoy temporary success. The extent and duration of their carefully nurtured popularity depends simply and solely on the manager's ability to keep them supplied with plays good enough to succeed in spite of them or without them. But their tenure of public favor necessarily is precarious in these circumstances and falls into oblivion may be expected at any time.

The notion of the contemporary speculative manager that star-making is merely a business operation, reducible to a regular system based upon industrious press-work and various bolstering methods is only true in a measure. The public's gullibility has its limitations, one of which is unwillingness to have something unpalatable shoved down its throat after it opens its eyes.

And yet pitifully defective candidates for stellar positions are sometimes propped into prominence for a longer time than one could suppose possible. The true nature of their preposterous claims to attention and support is cunningly concealed by skillful handling, while ingenious puffing by subsidized newspaper writers is utilized in the conspiracy to dupe the playgoing public. Thus genuine mediocrities become counterfeit celebrities and they are enabled for a while to glimmer feebly near by the real stars of unquestioned magnitude.

One injury the stage suffers from this nuisance is the loss of many players in subordinate places where their services are needed.

The Chicago Post asserts that "If you see it in the New York Sun it is not even so-so any longer—in the dramatic columns, at least, it is pretty certain to be misrepresentation," and further on in the same article it says, "The Sun has been notoriously inaccurate, prejudiced and trammelled in its dramatic columns for three or four years past."

This is hard on the Sun, and particularly severe on the Sun's theatrical department. Of course, we in New York have especial facilities for sizing up the remarkable dramatic columns of our spotted and hybrid luminary, but is it not curious that a journal published away off in Chicago should be able to set such an

estimate upon the vagaries of the institution in question.

There are some things we should like to hide from the view of other communities, but it seems to be impossible.

MR. AND MRS. WILLIAM ROBYNS.

Mr. and Mrs. William Robyns, whose pictures appear on the front page of THE MIRROR this week, have had experience in nearly every branch of the profession, and are now headliners of the first class in vaudeville. They have made a unique place for themselves as they are about the only duo of players who are successfully presenting plays in which pathos figures prominently. The patrons of the vaudeville houses are fond of breezy comedy sketches, and they usually look askance upon any piece which is expected to draw the tear of sympathy instead of a hearty laugh. It is therefore greatly to the credit of Mr. and Mrs. Robyns that they have been able to gain not only the attention but the emphatic approval of the patrons of vaudeville, in their pretty little play, *The Counsel for the Defence*.

Mr. and Mrs. Robyns have been married almost eighteen years, and during all that time they have never been separated, having always had the good fortune to secure positions in the same companies. This is an exceptional record, and they are justly proud of it. They have appeared in all sorts of plays and with all kinds of companies, and have met with many interesting adventures while touring through the United States. Their greatest hits in the legitimate field were scored in Hal Reid's Human Hearts, in which Mr. Robyns played the tramp, and his wife appeared as Samantha Logan. The reason of their success with *The Counsel for the Defence* is that it differs from anything else now being presented in vaudeville and is, moreover, splendidly acted by them. It invariably pleases the managers and the public, and they have never received an adverse criticism since they gave it first in January, 1897, at the Criterion Theatre, Brooklyn. Some of the well-known critics who have praised their work are Amy Leslie, of the Chicago Daily News; George Goodale, of the Detroit Free Press; Jessie Wood, of the New York Evening Journal; the hard-to-please "Chicot," and Montgomery Phister, of the Cincinnati Commercial Tribune, who wrote a column and a half of eulogy after seeing them play the sketch.

Mr. and Mrs. Robyns have a new sketch called *Straight Tip Jim*, written for them by Joseph D. Clifton. The character of Jim was suggested by Poker Jim in 777, a comedy, by Mr. Clifton. Like *The Counsel*, it is a play of human interest and provokes smiles and tears alternately. It gives the stars opportunity to portray characters entirely different from those in which the public is accustomed to see them, and they hope it will be as great a success as their other play. They have played it at Washington, Brooklyn, Wilmington, and at the Harlem Music Hall for a few performances, and last week did it at the Olympic, in Providence, with great success. Mr. and Mrs. Robyns have reason to feel gratified at their success in vaudeville. During the two years in which they have been in this field they have made more reputation than in the entire sixteen years they spent in the legitimate. They are ambitious and painstaking performers and richly merit their prosperity.

FUNERAL OF ALICE ATHERTON.

The impressive ritual for the dead of the Episcopal Church was read over the remains of Alice Atherton at "The Little Church Around the Corner" on Tuesday morning, before a gathering of friends of the dead actress that filled the sanctuary to the doors. The Rev. Dr. Houghton officiated, and J. P. Dod, the organist, conducted a musical programme which consisted of a processional hymn, "Brief Life Is Our Portion," the psalm "Lord Let Me Know My End," and the hymns "Jesus, Lover of My Soul" and "O Paradise." The floral offerings that stood in the chancel around the bier were especially beautiful.

At the conclusion of the service the surpliced choir marched down the aisle singing the recessional hymn. The casket was followed by the mourners, Mrs. John Mackay, sister of the deceased singer; her son, John Mackay; Lena Merville, and Mrs. Frank Sanger. The honorary pall bearers were Frank W. Sanger, Andrew A. McCormick, Louis Aldrich, Daniel Frohman, Nat C. Goodwin, Henry E. Dixey, and E. E. Rice, and the ushers were William Courtleigh, W. F. Clifton, Eben Plympton, and Richard Dillon.

The body was later conveyed to Evergreens Cemetery, there to remain temporarily entombed until Mr. Edgwin, the husband of the dead actress, who is now in England, shall decide where the final interment shall be made.

SIGNOR PERUGINI'S CHANGE.

Signor Perugini, the grand and light opera tenor and, more recently, the vaudeville headliner, is soon to give further evidence of his versatility by appearing as Champallier in *The Turtle*. The work in this part will, of course, be purely dramatic, and Signor Perugini's success will depend entirely upon his ability as an actor. Doubtless many of those who remember his singing in some of the most important operatic productions of the past will expect him to lift up his voice in an "introduced song" or two; but this is not to be. Brady and Zieffeld saw his performance in a vaudeville sketch not long ago and discovered that he was the player they needed in the new road company. An offer was made and accepted, and Signor Perugini, actor, is now a figure in the dramatic field likely to become as prominent as was Signor Perugini, tenor, in the operatic.

THE KING OF THE OPIUM RING.

Blaney and Vance are making unusually hasty, though none the less elaborate, preparations for the mounting of *The King of the Opium Ring*, which will be presented for the first time at Jersey City on Feb. 27. Four scenes are being painted as rapidly as possible by Frank Dodge, who utilized his thorough knowledge of San Francisco in designing the models. Among those already engaged for the company are Hamilton J. Wolfe, James Colville, P. August Anderson, George Westalls, E. Gillespie, James Allen, W. Melville, Danny Williams, Madeline Merle, Ada Bosshell, Mary Stewart, Harry James, Charles Levalley, James Curran, and Hollis Cooley. The organization will include two Chinese families and a team of acrobats. The incidental music, which is Chinese in character, has been composed by Harry James, and Charles A. Taylor, the author, will personally direct the production.

"CLAIRAUDIENCE."

Agnes Proctor, well known in the profession and a daughter of the late Joseph Proctor, has handed to THE MIRROR, with a request that it be published, the appended poem, which she says she had no power to produce, and which she explains is "from the spirit of Charles R. Thorne, Jr., to Grace, given by Adah Isaacs Menken, through the clairaudience" of Miss Proctor. THE MIRROR publishes it as a curiosity of this phase of spirit belief:

A FILIAL PRAYER.

Star of my soul! I bow to thee in humble supplication!
Thy wrongs were bravely borne.
E'en though I robbed thee of a joyous childhood,
I cannot check the budding soul from reaching beauteous growth.
Every heartache thou hast known, I've suffered for, and through my agony of contrition made atonement!
Every tear thou hast shed, casts a brilliant lustre in the shimmering light that is bursting through the clouds which now encompass thee!
My sorrowing child, open wide the pearly gates of intuition!
Let in the light that will soothe and comfort thee forevermore!
Be thine own guide;
Seek in the recesses of thine inner Self, and soon thy tortured heart will vibrate with a strange sensation which will radiate thy whole being into an ecstasy of aspiration and expansion!
Teach thy heart the sweet melody which is stealing into the depths of thine understanding—so gently!—so softly! lest the rude awakening startle the old thought of grief and fear thou hast nestled so long to thy warm flesh!
Tear out these vipers that have sucked thy warm blood, and chained thee down to an atmosphere which shall no longer contaminate thee!
Reach out, O great Soul!
Revel in the new life which every wave of thought ushers in to lead thee in triumphant glory to the blessings of a real existence!
The echoing sob of a dream thou hast nourished so long may mar the sweet placidity of the newborn soul—until thou tearst out the venomous fangs that pierced thy white flesh with its slimy tongue!
Thy great love nature, ever longing for response, canst never glean one ray of satisfaction in a world of limitation.
So keen and powerfully magnified art all the fibres of thy nature compared with other creatures!
The very weight of thy passion crushes what it lights upon!
The sobs and tears, forced back into thy bleeding heart, have all been housed with the gods! Somewhere in grand Eternity they wilt float like little gems to light thee on to life immortal.
Child of my real self, draw near me in thought! Let me know this little message from spirit world will penetrate thine innermost being!
I plead forgiveness—
Mine ignorance was the cause of all offense.
My restless soul wilt anchored be to grief, until thy sweet self wilt nestle in mine arms content!
I could not more humbly beg thy pardon than a million times a Queen and I a serf!
Roll from thy heart that huge stone of Malice; Let love flow in with all its mighty power!
And when thy slumbering soul awakes in that pulse-quickened form—
Praise God of whom thou art a part!
I know the searching light wilt find
An echo in my darling's heart;
No longer shall my soul lament
That we have drifted so apart!

The beacon light is burning now,
The signal hath been given thee!
And from afar I wait with joy
The hour that brings mine own to me!
Emotion's Queen! Celestial fire,
That stirs thy throbbing heart to flame—
Dismiss the False—accept the Real!
Let earth condemn—and Heaven gain!

CASTLE SQUARE COMPANY FOR CHICAGO.

The directors of the new Studebaker Theatre, Chicago, have arranged with Henry W. Savage, of the American Theatre, to send an operative organization to that city, and the theatre, which has been used for musical recitals and lecture courses, will be formally opened as a place of amusement by the Castle Square Opera company on April 3. The company will be operated upon the lines employed at the American Theatre, and will be composed of American singers. A carefully selected chorus of fifty voices and different artists of the double stock company at the American Theatre will be seen in Chicago. The prices will be the same as those at the home theatre.

EUGENE TOMPKINS' NEW YACHT.

Eugene Tompkins' new steam yacht, the *Idaia*, built to replace his *Idaearra*, which was sold to the Government during the recent war, will be completed in May. Her cost will be about \$75,000. She will be an unusually handsome craft, 142 feet on the water line, with a speed of seventeen knots. The cabin decorations will be in the Empire and Louis XV. styles.

ANOTHER ACADEMY MATINEE.

Another notable matinee of the American Academy of the Dramatic Arts will be given on Thursday at the Empire Theatre. The bill will include the initial performance of G. Bernard Shaw's play, *The Man of Destiny*, dealing with the young Napoleon; and two new short plays by Estelle Johnston, author of *Liz*, and Edgar Hart, a student of the present Academy class.

NOTES OF NEW THEATRES.

Fitchburg, Mass., is to have a handsome new theatre, to be erected by L. W. Cumings & Son, on Blossom Street, in the rear of the American House. It is the present intention to have the house ready for opening in October. The architect is Lucius L. Bridge, of Athol, Mass. The building will be of brick, and as nearly fire proof as possible. The seating capacity will be 1,400, and there will be twelve boxes. The stage is to be 75 x 35 feet deep, with an ell 17 x 35 feet. There will be fifteen dressing rooms and two chorus rooms beneath the stage, with two "star" dressing rooms just off the stage. The comfort of the patrons will be well looked after. The house will be lighted by electricity.

After many delays the Cohoes, N. Y., Opera House is almost ready for opening. The seating capacity of the theatre is about 1,400. There are eight boxes, twelve dressing rooms, a property room, a music room, and three retiring rooms. The proscenium opening is 35 x 36 feet; the rigging loft 60 feet, and the fly galleries 25 feet. The scenic equipment is of the best, and the lighting electric, with 800 lights. The prevailing color of the decorations is light terra cotta. The building is fire proof, and its estimated cost is \$75,000. E. C. Ganel is to have the management.

Clay Clement opened the new opera house at Fowler, Ind., Feb. 2.

GOSSIP OF THE TOWN.



Above is a picture of Annie Louise Tirrell, a young and very pretty Boston society girl, who is playing the title-role in *The Tarrytown Widow*, booked in Boston this week. Miss Tirrell has scored a hit in the part, and the press has praised her work highly. She is petite, refined, clever, a graceful dancer, an effective singer and has unusual magnetism and piquancy.

Under Sealed Orders closed its season on Saturday, at Jersey City.

Ira G. Heth, manager of the June Reed Concert company, and Fannie E. Tewksbury were married at Brantford, Ont., on Feb. 4. Mr. Heth will retire from the road at the end of the present season to accept the management of amusements for the Pittsburg, Bessemer and Lake Erie Railroad. Mr. and Mrs. Heth will spend the Summer at Conneaut Lake, Pa.

True S. James will tour Wisconsin and Minnesota in his own play, *A Royal Prisoner*, opening at Racine April 15, and closing June 1, to prepare for next season. An excellent company has been engaged, and the play will be presented with complete scenery and costumes.

George W. Lederer sailed last Wednesday for London. He will return in a month with novelties for the reopening of the Olympia Music Hall, which will be rechristened the New York. Melville Stoltz will assist Mr. Lederer as business-manager of the new theatre.

The annual benefit of the Treasurers' Club of America occurred on Sunday evening at the Broadway Theatre.

Thirty members of the Astor Battery will appear, it is said, in *Her Atonement*, at the Academy of Music this week.

Beatrice Herford in her clever monologues entertained a large audience at the Lyceum Theatre on Feb. 6, afternoon.

Hattie E. Schell is playing Olga in *The Heart of the Klondike* at the Star Theatre this week, a role in which she has made a pronounced hit.

Nellie Hawthorne, while playing in *By the Sad Sea Waves*, at Washington, recently, received a bouquet of roses from an admirer. With the roses came a note inclosing a diamond and ruby ring. The giver turned out to be a young lady of Washington's "400." This was the second gift of diamonds received by Miss Hawthorne this season. The Three Sisters Hawthorne (Nellie, Lillian, and Lola) expect to star next season in a musical comedy now successful in England.

The four hundredth anniversary of the battle of Calven will be celebrated on May 22 by the Canton of Graubunden, Switzerland. An open-air play, representing the victory of Fontana, will be given.

Imre Madach and Julius Erkel have produced in Austria a remarkable spectacle, *The Human Tragedy*, picturing the struggle of man and woman against Satan. The first scene is in the Garden of Eden, while others show the Pyramids, Greece, Rome, Paris, London and Utopia.

The success of the recent "dramatic breakfasts," directed by Mrs. Robert Osborn, at the Waldorf-Astoria, for charity, has prompted Mrs. Osborn to announce two Sunday "musical teas" to be given at the same hotel on Feb. 19 and 26.

Creston Clarke will close his season on March 4 at Scranton, Pa., and reopen on April 3.

Jeannette Southern made her debut last Wednesday with the Castle Square Opera company, at the American Theatre, appearing as Josephine in *Pinafore*.

Mrs. Ethan Allen, a society woman, dropped dead during a performance of *Lohengrin* at the Metropolitan Opera House last Wednesday. She had walked up to the family circle and the long climb had affected her heart.

The pupils of Hart Conway's Chicago School of Acting recently presented Constance Williams' translation of Sudermann's *Fritz*. Mr. Conway played the title part and was praised cordially by the critics.

Ole Olson closed on Feb. 8 at Sioux Falls, S. D. St. George Hussey will produce a farce-comedy, *The Widow Brogan*, by Edith Ellis Baker, for a Spring tour, opening April 2.

Mabel Dixey denies that she is soon to appear in vaudeville.

The work of organizing *Bimbo of Bombay* has been completed by A. Mellen. The tour will begin Feb. 18. The company, under management of Lynton and Munzer, will include Lilla Linden, Ethel Lynton, George Elliot, Lillian Barnham, Daisy Dudley, Fannie Dudley, Ada Rich Collette, Madame Floridini, James R. Smith, Thomas Springer, James Kearney, James Sturges, S. P. Cutler, and Thomas Kearney.

Albert Mellen is engaging a company to present *As We See It*, which was played in the South and West this season.

CURRENT AMUSEMENTS.

Week Ending February 18.

New York.

METROPOLIS (Third Ave. and 142d St.), THE TWO LITTLE VAGRANTS.
 OLYMPIA (Third Ave. bet. 129th and 130th Sts.), MISS NEW YORK.
 HARLEM OPERA HOUSE (123rd St. bet. Seventh Ave. and Eighth St.), HOTEL TOPSY.
 HARLEM MUSIC HALL (123rd St. bet. Seventh Ave. and Eighth St.), H. W. WILLIAMS' OWN COMPANY.
 COLUMBIUS (123rd St. bet. Lexington Ave. and Avenue C), A FEMALE DRUMMER.
 THE PALACE (28th St. bet. Lexington and Third Aves.), CON- TINUOUS VAUDEVILLE—12:30 to 11:30 P. M.
 CARNegie HALL (Seventh Ave. and 57th St.), PAUL SYMPHONY ORCHESTRA—Feb. 17, 18, 19, Feb. 18, 19, 20.
 OLYMPIA (Broadway and 43rd St.), CLOSED.
 LYRIC (Broadway and 43rd St.), CLOSED.
 THE VICTORIA (Seventh Ave. and 42d St.), Opening An- nounced for Feb. 22.
 AMERICAN (Eighth Ave., 42d and 43d Sts.), H. M. S. PINAFORTE WITH CAVALLERIA RUSTICANA.
 MURRAY HILL (Lexington Ave. and 42d St.), TRILBY.
 BROADWAY (Broadway and 43d St.), THE THREE DRAG- OONS—12:30 to 11:30 P. M.
 EMPIRE (Broadway and 43d St.), LORD AND LADY ALGY.
 METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.), GRAND OPERA.
 THE CANTINA (Broadway and 9th St.), LILLIAN RUSSELL IN LA BELLE HELENE—12:30 to 11:30 P. M.
 KNICKERBOCKER (Broadway and 9th St.), N. C. GOOD- WIN AND MAXINE ELLIOTT IN NATHAN HALE—12:30 to 11:30 P. M.
 HERALD SQUARE (Broadway and 35th St.), JAMES A. HERNE IN REV. GRIFFITH DAVENPORT—12:30 to 11:30 P. M.
 GARRICK (35th St. East of Sixth Ave.), MRS. LESLIE CAR- TER IN THE LONDON BELLES.
 KOSTER & BIAL'S (145-149 West 34th St.), VAUDEVILLE.
 MANHATTAN (1285-1287 Broadway, MILLS FIFI—12:30 to 11:30 P. M.
 THIRD AVENUE (Third Ave. and 51st St.), ADELAIDE CURRIE IN EAST LYNNE.
 BIJOU (123rd Broadway), MAY IRWIN IN KATE KIP, BUTER, —12:30 to 11:30 P. M.
 WALLACK'S (Broadway and 39th St.), AT THE WHITE HORSE TAVERN—12:30 to 11:30 P. M.
 DALY'S (Broadway and 39th St.), THE GREAT RUBY— 12:30 to 11:30 P. M.
 WEBER & FIELDS' (Broadway and 29th St.), HURLY- BURLY—12:30 to 11:30 P. M.; CATHERINE TRAVESTY—12:30 to 11:30 P. M.
 SAM T. JACK'S (Broadway and 29th St.), BURLESQUE.
 FIFTH AVENUE (Broadway and 29th St.), THE RUNA- WAY GIRL—12:30 to 11:30 P. M.
 THE GARDEN (Madison Ave. and 23rd St.), VIOLA AL- LEN IN THE CHRISTIAN—12:30 to 11:30 P. M.
 MADISON SQUARE GARDEN (Madison and Fourth Aves., 23rd and 24th Sts.), MAY HOWARD'S COM- PANY.
 MADISON SQUARE (34th St. bet. Broadway and RECAUSE SHE LOVED HIM SO—12:30 to 11:30 P. M.
 LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), TRELA- WNY OF THE WELLS—12:30 to 11:30 P. M.
 EDEN MUNEE (West 23d St. bet. Sixth Ave. and SEVEN- THEATRE—12:30 to 11:30 P. M.
 PROCTOR'S (23d St. bet. Sixth and Seventh Aves.), CON- TINUOUS VAUDEVILLE—12:30 to 11:30 P. M.
 IRVING PLACE (Southwest cor. 15th St.), GERMAN TRAG- EDY, COMEDY AND DRAMA.
 FORTY-SEVEN ST. (143d St. bet. Sixth Ave. and CHANCE- LY OLCOTT IN A ROMANCE OF ATHLONE—12:30 to 11:30 P. M.
 KEITH'S (East 14th St. bet. Broadway and CONTINUOUS VAUDEVILLE—12:30 to 11:30 P. M.
 ACADEMY (Irving Place and 14th St.), HER ATONEMENT.—12:30 to 11:30 P. M.
 TONY PASTOR'S (Tammany Building, 14th St.), CON- TINUOUS VAUDEVILLE—12:30 to 11:30 P. M.
 DEWEY (125-127 East 14th St.), WILLIAMS AND WALKER'S OWN COMPANY.
 STAR (Broadway and 13th St.), HEART OF THE KLON- DYKE.
 GERMANIA (147 East 8th St.), GERMAN COMEDY.
 LONDON (23d St. bet. Broadway and THE LONDON BELLES.
 PEOPLE'S (125-127 Broadway), THE LAND OF THE LIVING.
 MINE'S (125-127 Broadway), THE AMERICAN BURLESQUERS.
 THALIA (45-47 Bowers), THE HEBREW DRAMA.
 WINDSOR (45-47 Bowers), THE HEBREW DRAMA.

Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.),
 PARK (383 Fulton St.), CLOSED.
 HYDE & BEHMAN'S (340-342 Adams St.), VAUDEVILLE.
 NOVELTY (Driggs Ave. and South 4th St.), VAUDEVILLE.
 GRAND OPERA HOUSE (Elm Pl. bet. Fulton St. and THE BRIDE ELECT.
 UNIQUE (104-106 Grand St.), THE MONTE CARLO GIRLS.
 THE AMPHION (457-441 Bedford Ave.), SHENANDOAH.
 STAR (383-387 Jay St. bet. Fulton St. and THE BOX TON EX- TRAVAGANCE.
 EMPIRE (101-107 South 6th St.), THE GAT MAQUEDERS.
 COLUMBIA (Washington, Tillary and Adams Sts.), SE- CRET SERVICE.
 GAYETY (Broadway and Middleton St.), POTTER CAFE WITH MAGGIE CLINE.
 LYCEUM (Montrose Ave. and Leonard St.), AN AMER- ICAN HERO.
 BIJOU (Smith and Livingston Sts.), McFADDEN'S ROW OF FLATS.
 MONTAUK (383-387 Fulton St.), HERBERT KELCEY AND EFFIE SHANNON IN THE MOON AND THE FLAME.
 MUSIC HALL (Fulton St. and Alabama Ave.), VAUDE- VILLE.

Daly's—The Great Ruby.

Melodrama in six acts by Cecil Raleigh and Henry Hamilton. Produced Feb. 9.

Lady Garnett	Ada Behan
Countess Rantz Charkoff	Blanche Bates
Mrs. Elmore	Mrs. G. H. Gilbert
Brenda Elmore	May Cargill
The Hon. Moya Denzil	Mabel Morgan
The Hon. Kathleen Denzil	Beatrice Morgan
Louisa Jupp	Paula Edwards
Florence de Grosvenor	Louise Draper
Miss Paget	Virginia Navarro
Jane Slater	Anne Caverly
Parsons	Lacy Spinnery
Mirtza's Maid	Katherine Clinton
Housemaid	Laura Hall
Prince Kassim Wadia	Charles Richman
Viscount Montyghal	Wilfred Clarke
Ald. Sir John Garnett, Kt.	Herbert Gresham
Lord George Hartopp	George Greppo
Captain Clive Dalrymple	White Whittlesey
Sir Simon Beauchere	James Young
James Brett	Sidney Herbert
Morris Longman	William Baseline
Andrew	De Witt Jennings
Trent	Clement Hopkins
Cornish	William Owen
Bentley	Paul McAllister
Hans	George Howard
Inkeeper	William Strong
Jack Dennis	Fulton Russell
Gouch	Harold Lewis
Inspector of Police	Louis Belloc

Daly's Theatre was crowded to the doors last Thursday evening when Augustin Daly presented the complete Drury Lane Theatre production of Cecil Raleigh and Henry Hamilton's melodrama, *The Great Ruby*, which had been successful in London.

The story of the new play reads like that of a sensational novel. A ruby, valued at £50,000, is entrusted by the executors of the Duke of St. Edmunds to Sir John Garnett, Alderman of London, who keeps a jewelry shop, whence it is stolen promptly by a diamond gang, led by a beautiful but unscrupulous Russian, Countess Mirtza Charkoff. This countess, while the paramour of Morris Longman, one of the gang, has fallen in love with the Indian Prince, Kassim Wadia, to whom she would fain give the ruby, which she carries hidden in a confectionary box. The jewel she contrives to place, at length, in a new safe belonging to Lady Garnett, who imagines continually that she is being robbed, whereas the fact is that she is a somnambulist and is addicted to hiding things while walking in sleep.

Lady Garnett never opens the box, but loses it while sleep walking, and it gets packed up, quite accidentally, in the trunk of a young officer, Captain Dalrymple, who is going up in a balloon to conduct scientific experiments. The said officer is suspected, meanwhile, of stealing a bracelet which Lady Garnett, in her sleep, had hidden in a Japanese cabinet wherein the officer had placed a letter to his sweetheart, Brenda Elmore. Bracelet and letter are found together, and Brenda proudly wears the bracelet under the impression that it had been left as a present to her, the much distraught Dalrymple being led to believe that his sweetheart is a thief.

The diamond gang have their troubles, too.

The Russian Countess waxes more and more in love with the Indian Prince, whom she persuades to join Longman in a hazardous attempt to steal the ruby from the balloonist, compelling the Prince to vow to get the gem away from Longman at any risk, in order that the loving twain may with it fly away to India. Just as the Prince and Longman find the ruby the police approach, and the desperate men, leaping in the balloon car, free the enormous gas bag and rise into the air. A fierce combat ensues, apparently in the clouds, and the Prince finally throws his adversary out of the car, cuts his hand loose and sends him careering in terrible flight down, down to the earth.

How Prince Kassim gets back to earth does not appear, but, having captured the ruby for the Countess, he is overcome, nevertheless, by the horrible consciousness that he has thrown the villain from the balloon. He meets the Countess at a military tournament, where he succeeds in riding horseback so recklessly as to end his own life. Dying, he presses into the Countess' hand the great ruby. The woman's love and her despair upon the death of the Prince are greater than the greed of riches, and, almost absent-mindedly, she returns the jewel to Sir John Garnett, who has been well nigh ruined in frantic effort to compensate for its loss. A detective, James Brett, has discovered Lady Garnett's sleep-walking proclivities, and his explanations remove sundry suspicions cast upon various innocent persons through the frequent loss of valuables that the good-hearted but flighty Lady Garnett had hidden while somnambulating.

The play is a typical Drury Lane melodrama, but it is one of the very best of its class. None of its many thrilling episodes is hackneyed, all are highly exciting and surprising, and the dialogue is of admirable quality, boasting plenty of bright lines. It is as a scenic achievement, however, that *The Great Ruby* must be considered chiefly. No such extraordinary series of realistic stage pictures has ever been seen in a New York theatre. Many melodramas show one or two scenes of startling reality, but *The Great Ruby* presents at least six excellent ones before known here, with as many more that parallel the best of their kind. The audience was amazed by the spectacle of a tally-ho coach, drawn by four prancing steeds, and accompanied by sundry tandem and other cyclists, pulling up to a tavern in act 2; by a great hotel main hall, with three flights of broad stairs, in act 3; by a perfectly fitted jewelry shop in act 1; by a game of cricket and a crowd of onlookers at Lord's in act 4; by the great balloon battle in midair in act 5, and by a full-fledged military tournament in act 6. From 7:50 P. M. until 12:20 A. M. the immense audience sat spellbound by this splendid succession of bewildering reproductions, each greeted by enthusiastic applause, which rose to such uproar after the wondrous balloon scene that Mr. Daly was called before the curtain and compelled to bow again and again in acknowl- edgment of the appreciation of his daring en- terprise. It was a stupendous undertaking to import every part of this immense Drury Lane production, and it was almost miracu- lous that the first representation should be carried through unmarred by a single hitch. There were some long waits, to be sure, but these were shortened as the army of stage hands grew more familiar with their hercu- lean labors.

The Daly company jumped from the clas- sics in modern melodrama with astonishing ease, and, in some cases, with apparent de- light. Ada Behan as Lady Garnett played splendidly the sleep-walking scene, but was not so much at home in other episodes. Her conception of the improvident, unthinking, honest-hearted creature was admirable, yet in execution it failed often of sureness, while certain mannerisms of gesture and of speech accorded ill with the spirit of melodrama. Charles Richman as the dark-skinned Indian Prince seemed also to feel out of place, but gave an impressive, effective performance. Blanche Bates carried off the acting honors by a magnificent impersonation of the un- scrupulous though loving Countess, playing with splendid skill, intelligence and vigor, as- sisted materially by her beauty. William Hazeltine made a capital villain, repressed, earnest and commendably lacking in the at- tractions common to such characterizations. Wilfred Clarke put in a delightfully humorous study of a bankrupt viscount, and Mrs. Gil- bert charmingly enacted an elderly lady in similar straits. Sidney Herbert proved his versatility by coming forward with an ad- mirable sketch of a typical Scotland Yard de- tective. White Whittlesey excellently played the ballooning young officer. May Cargill (Yvette Violette) gave a pretty, graceful per- formance of his sweetheart. James Young won much applause for a cleverly worked-up character bit as an eccentric aristocrat. Her- bert Gresham gave an able, dignified sketch of Sir John Garnett. Paula Edwards, sweetly pretty, made a hit as a little cockney girl. De Witt Jennings and Clement Hopkins were properly terrible as members of the diamond gang. William Owen made a capital hotel proprietor. George Greppo ably portrayed a saphead lord. Anne Caverly scored in a tiny study of an old hag. Fulton Russell skill- fully played a tipster stable boy, and there were charming girl portraits by pretty Bea- trice Morgan, Louise Draper, Mabel Roebuck, and Laura Hall. The lesser roles were all carefully cast, and the host of supernumeraries were admirable in action and appearance.

The stage was managed excellently and with wonderful facility, considering the task. Mr. Daly's extraordinary undertaking achieved a complete, instantaneous success.

Irving Place—Jugendfreunde.

The first production in this country of Lud- wig Fulda's four-act comedy, *Jugendfreunde*, occurred at the Irving Place Theatre on Thursday evening. The play is excellent in construction and contains many humorous sit- uations. The dialogue is bright and the main theme is certainly amusing enough to hold the interest to the end.

The four principal male characters are Philip Winkler, a composer; Dr. Martens, an author; Heinz Hagedorn, a painter, and Wal- demar Scholz, an electrician, who are sworn bachelor friends and woman-haters. They have all declared that they never will marry, but three of them are very soon caught in the matrimonial net, leaving Dr. Martens alone in single blessedness. He invites them to his house and discovers the well-known fact that the wives of good friends rarely agree. This rather alarms him, but eventually he weds his secretary, and his valet, following the master's example, marries the cook. The complications that arise from these conditions are exceed- ingly funny, and the author has worked them out in a decidedly workmanlike fashion.

The comedy was admirably acted and

mounted. Especial praise must be accorded to Anna Braga, Rudolph Senius, Eugen Shady, Julius Strobl, Willy Faber, Auguste Burmester, and Marie Reichardt, who inter- preted the principal roles.

At Other Playhouses.

Owing to the fact that Monday, Feb. 13, has been declared a legal holiday for the cele- bration of Lincoln's Birthday, this issue of *THE MIRROR* has been sent to press earlier than usual, and reviews of the productions oc- curring on Monday evening have been deferred, therefore, until next week's issue. The attrac- tions announced at the various theatres are as follows:

ACADEMY.—A revival of *Her Atonement* is the change of bill.

EMPIRE.—Phroso has been taken off and R. C. Carton's comedy, *Lord and Lady Algy*, will be presented this (Tuesday) evening by the stock company.

BIJOU.—May Irwin has begun the last week of her long engagement in *Kate Kip*. Buyer. Brown's in Town comes Feb. 20.

BROADWAY.—The Three Dragons continue on their merry way.

FIFTH AVENUE.—A Runaway Girl is in her last fortnight here. Mrs. Fiske will follow on Feb. 27.

AMERICAN.—The Castle Square Opera com- pany will continue Pinafore this week, substi- tuting *Cavalleria Rusticana* for *I Pagliacci* in the double bill.

CASINO.—La Belle Helene will stay until Feb. 25.

GRAND.—Promrose and Dockstader's Min- strels appear this week for the first time here.

HERALD SQUARE.—James A. Herne remains in *The Rev. Griffith Davenport*.

MURRAY HILL.—The Henry V. Donnelly Stock company offer an elaborate production of *Trilby*.

THIRD AVENUE.—Laura Alberta appears in a special revival of *East Lynne*. Next week, *The Sporting Duchess*.

STAR.—The Heart of the Klondike returns for a week.

PEOPLE'S.—The Land of the Living is the bill of the week on the Bowery.

FOURTEENTH STREET.—Chauncey Olcott re- mains in *A Romance of Athlone*.

COLUMBUS.—A Female Drummer is seen for the first time in the uptown section.

METROPOLIS.—Two Little Vagrants have moved across the Harlem River for a week in the annexed district.

MANHATTAN.—Mlle. Fifi is playing to large audiences.

WALLACK'S.—At the White Horse Tavern has begun its second week.

MADISON SQUARE.—Because She Loved Him So is in its fifth week.

GARDEN.—Viola Allen and The Christian will remain only a few more weeks.

KNICKERBOCKER.—Nat C. Goodwin and Maxine Elliott continue in *Nathan Hale*.

GARRICK.—Zaza is the bill.

LYCEUM.—The one hundredth performance of *Trelawny of the Wells* will be celebrated to-morrow (Wednesday) by the distribution of souvenir books of the play.

THE WARE BILL.

The Committee on Cities of the Assembly has reported for printing Assemblyman Ware's bill to prohibit the practice of selling theatre and other entertainment tickets at an advance price by agents and employees of the- atres or places of amusement, and to require a list of prices to be posted in conspicuous places. The amendments greatly strengthen the mea- sure, and besides providing that a list of prices of seats in a theatre shall be posted adds the words "or enclosure," which will cover base- ball games. It further provides that unless a seat is furnished at the price given, the pur- chaser may demand the return of his money. The bill does not interfere with sidewalk speculators who are not connected with a the- atre.

MRS. BEERE'S VERDICT.

Mrs. Bernard Beere has won her suit against Marcus Mayer and his partners, the verdict in her favor being for \$1,250, with costs. The defendants broke a contract by the terms of which Mrs. Beere was to act for them in 1892 in *The Fringe of Society*, they agree- ing to pay royalties to Charles Wyndham, which the plaintiff had to pay.

BLANCHE BATES FOR THE MUSKETEERS.

The Liebler company announced on Satur- day that Blanche Bates had been engaged for the part of Miladi in their production of Syd- ney Grundy's *The Musketeers*, to be done at the Broadway Theatre March 13. Miss Bates will withdraw from Augustin Daly's company to accept the part. Her engagement com- pletes the cast.

SAID TO THE MIRROR.

JOSEPH ARTHUR: "Judge Grosscup, of Chicago, overruled a demurrer filed by J. D. Hopkins and others to my action against them for the illegal appropriation of my play, *Blue Jeans*. Damages are now in order to be assessed. This action upon the part of Hop- kins and others was taken just after their proposition to pay me a certain sum in com- promise. Mr. Hopkins, for some reason best known to himself, stopped payment of the check which he had forwarded to me. It is my desire in this statement to conform to the wishes of the American Dramatists Club, whose members purpose to institute vigorous prosecution in all such cases."

DAVID RYAN TWOMEY: "L. B. McKay, I believe, is pirating an Irish Love Story, call- ing it *A Woman in the Case*."

M. W. HANLEY: "Angeliqe Ravel died at White Plains, N. Y., on Jan. 10, not Jan. 3, as has been stated."

W. E. FLACK: "In reply to my recent ad- vertisement in *THE MIRROR* I received thou- sands of letters from all sorts of people."

F. E. BERQUIST: "Permit me to deny em- phatically a false report that I will not man- age the Auditorium, Galesburg, Ill., next sea- son. This theatre has been in my charge since 1890, and my present lease runs until April 1, 1907."

JACOB LITT'S NEW PRODUCTIONS.

Jacob Litt contemplates several new pro- ductions in the Spring. The *Club Baby* will be done at McVicker's Theatre, Chicago, in April. Following the run of this comedy Mr. Litt will produce a new play with Otis Skin- ner as the star. The play probably will be a new version of Jean Richepin's drama, *Le Chemineau*, an adaptation of which, made by Louis N. Parker, and entitled *Ragged Robin*, was presented by Beerbohm Tree in London last June. In Mr. Parker's version the scene was transferred from France to England, but in the version being made for Mr. Litt the original locale will be retained. Later on, possibly not until the season of 1899-1900, Mr. Litt will make an elaborate revival of *Hamlet*, with Mr. Skinner in the title charac- ter. He has also several other new produc- tions in contemplation, the details of which he is not prepared to divulge.

BRAM STOKER IN TOWN.

Bram Stoker, business representative of Sir Henry Irving, arrived from England on Saturday on the *Germanic*, and made his head- quarters at the Plaza Hotel. Mr. Stoker is here to look over the field and to arrange for Irving's contemplated American tour next sea- son.

CUES.

Ardma O'Donnchaidh, the popular Irish baritone, sang at the Lotos Club in this city on Saturday evening, Feb. 4. His selections, which were greatly appreciated, included song- from *The Geisha* and Tosti's "Good Bye." Mr. O'Donnchaidh also appeared at Mrs. Frank Leslie's reception on Feb. 9, and sang Cuchois' latest composition, "An Arabian Ro- mance," written for his coming tour through Cuba.

Etha Williams, of the Tennessee's Partner company, sprained her ankle at the Thursday night performance in San Francisco and was unable to play the rest of the week. Her un- derstudy, Fannie Curtis, took her place, Miss Williams resuming her part for the company's opening at the Burbank Theatre, Los Angeles, on Jan. 31.

Harry Corson Clarke, who recently closed his very successful starring tour in *What Happened to Jones*, has been engaged to play roles with T. Daniel Frawley's new stock com- pany in Washington, D. C.

Evelyn Forbes successfully played Cecile in *Hotel Topsy Turvy* all last week.

Judgment for \$430.20 against Haverly's Minstrels was entered last week at Chicago in favor of a boarding house keeper.

Robert Taber is in London, ill with pleurisy, and his part in *The Only Way*, soon to be produced at the London Lyceum, will be played by Holbrook Blinn.

Gus P. Thomas will open in Philadelphia next week as Wright Innitt, in *A Stranger in New York*.

Mary Hampton being unwell, Estelle Dale played the heroine in *Shenandoah* at the Grand Opera House for several performances last week. Miss Dale made a very good im- pression in the part.

The Alice Nielsen Opera company is play- ing to phenomenal business through the West. At several points the demand for seats has been so great that extra matinees were re- quired.

Ethel Irene Stewart sang the prima role in *The Three Dragons* at the Broadway Theatre on two occasions last week, replacing Mar- guerite Lemon, who was unwell. Miss Stew- art made a distinct success all the more creditable as she appeared on very short notice.

Robert Hunter is doing the press work for the Liebler company.

The cold spell last week interfered with the performances at the Brooklyn theatres. The performance at the Gayety Theatre did not commence on Friday evening until 9 o'clock, as the star, Fanny Rice, was ice bound on the East River. Other attractions were similarly affected.

ENGAGEMENTS.

Minnie Radcliffe, for leads, Imperial Stock company, St. Louis.

Adelaide Mould, for the Liebler company's *Musketeers* production.

Tellula Evans, engaged by Henry Miller for part of *Lady O'Hara*, and to sing the inci- dental soprano music in *Heartsease*.

Gus Frankel, W. H. Maxwell, and the Clay- ton Sisters, for Casey's Wife, which will re- open at Trenton, N. J., Feb. 18.

AMONG THE DRAMATISTS.

Mr. Edgar Selwyn, with E. H. Sothern, has completed a three-act comedy-drama, which has been accepted by a prominent Broadway manager.

Nellie Howard, La Vigne Sisters, James T. McEnery, and Westley Mantell, for *Muldoon's Picnic*.

Marie Doran and George Totten Smith have completed a new three-act romantic play on which they have been working for some time. The characters are said to be of historical as well as romantic and dramatic interest. Nego- tiations for its production early next season are nearly completed.

FLORIDA AND CUBA.

Via Pennsylvania, Southern Ry., F. C. & P. and F. E. C. The only route operating through Pull- man sleeping car service New York to Orlando, Rockledge, Palm Beach and Miami. Connection for Havana, Key West and Nassau. Route of the "New York and Florida Limited." Finest train in the world, operated solid between New York and St. Augustine, composed exclusively of dining, library and observation, compartment and draw- ing room sleeping cars. Two other fast trains 4.20 P. M. and 12.05 A. M. For detail information, apply to J. L. ADAMS, G. E. A., F. C. & P. R. R. 353 B'way, New York, or A. S. THWEATT, E. P. A., Southern Ry., 271 B'way, New York.

Johnstown (Pa.) Opera House is Johnstown's best Theatre. Good time open. Terms reasonable.

GAWAIN'S GOSSIP.

A Court Scandal Succeeds—Terry's New Play Falls—London Topics.

(Special Correspondence of The Mirror.)

LONDON, Jan. 28.

What with a financial paper having published a few days ago a proposition to run the Lyceum on limited company lines; what with the sweet-voiced quinquagenarian Patti's third marriage; what with much County Council cackle over Sunday concerts at the Alhambra, and what with a well-known street organ



GEORGE GROSSMITH.

grinder, and former utility actor, having, as he always vowed to do, claimed the title and estates of the just deceased Earl Poulette, we may be said to have had an exciting week of it.

As to the Lyceum, nothing further has been settled as to a limited company. If such a thing should come to pass, Sir Henry Irving is, I gather, resolved to be in no way concerned either with the promotion thereof or the management thereof. He is still fixing up things to bring, as I told you last week, Sardou's Robespierre play there about Easter, or a little later, and Martin Harvey is still diligently rehearsing for his one month's season with the new adaptation of A Tale of Two Cities, starting on Feb. 13.

As to Patti, she has gone off honeymooning with her young Swedish bridegroom baron; as to the County Council, which is all right in its arrangements for public safety at theatres and music halls, but generally gets muddled whenever it interferes with entertainments, that august body has now given its consent for the National Sunday League to give Sabbath concerts there if it wants to and if the directorate is willing to let the Leaguers, which at present is not quite so apparent. As to the organ grinder, he seems going strong and likely to get the peerage which the late earl, his reputed father, has just shed. And now to attend to the new plays of the week. There have been three in number—if you reckon a Three Musketeer skitlet which Arthur Roberts on Wednesday dropped into Milford Sir Smith at the Comedy.

The two chief samples are A Court Scandal, at the Court, and What Will the World Say, at Terry's. I am sorry to say that only the first-named may be regarded as a success. That has been adapted by Aubrey Boucicault and Osmond Shillingford, a young actor who has shown much promise as a playwright, from the old French play Les Premiers Armes de Richelieu, which the famous Madame Dejazet was wont to score in a few generations ago. The young adapters have very cleverly set forth the quaint story revolving around the boy, Duc de Richelieu, who, having at the age of nineteen married a dashing damsel somewhat older than himself, is compelled to leave her immediately after the ceremony, whereupon arise all sorts of little plots and counterplots, sandwiched with snatches of duelling, the whole forming a thoroughly diverting if somewhat thin comedy of manner of the Restoration type. The actors and the audience were eager to see Manager Chudleigh score a success after his recent six nights' fiasco, Cupboard Love, and so both amusees and amusers were en rapport, so to speak, and the whole thing went merrily. Whether A Court Scandal is the kind of thing to draw money from the plodding post "first-night" playgoers is perhaps problematical, but it seems all right up to now. It is admirably cast, Seymour Hicks (albeit often evincing too much "modernity," as the culchawed would call it) gives a fine, vivacious performance of the young Duc, and Dorothea Baird, the original English Trilby and wife of young Henry Irving, is AI as the deserted Duchess. Other important parts are safe in the hands of Brandon Thomas, author of Charley's Aunt; J. D. Beveridge, so long an Adelphi villain; Allan Aynesworth, the handsome and majestic Miriam Clements, the ditto, ditto Ethel Matthews, and the plump little Florence Wood, daughter of our old favorite, Mrs. John Wood.

A Court Scandal was preceded by a pretty little comedietta called For Love of Prim. It is the work of J. K. Jerome's former collaborator, Eden Philpotts, and is clever indeed, but it did not get the attention it deserved. The chief part is beautifully acted by G. S. Titherage, an old-time favorite, who has been long in Australia.

The only consolation in connection with the failure of What Will the World Say, with which Edward Terry returned to his own theatre on Thursday, is that the author, G. Pleydell Bancroft, being the son of the wealthy Sir Squire and Lady Bancroft, is able financially to bear the blow. Edward Terry, although one of our finest humorous-pathetic comedians, has had so many failures with his new plays that every one hoped he would hit the mark this time. It cannot be said, however, that young Bancroft's play failure was undeserved—as has been the case with some of Terry's ventures. What Will the World Say is one of those artless and ultra-theatrical plays wherein no one member of the *dramatis personae* acts as an ordinary human being would act. All these motives are forced, therefore; all the sentiment is strained.

Edward Terry acted at his best as a vulgarian, who, having made money, longs, like

so many stage characters of Byron, Craven, Robertson, Jones, Pinero, and more, to shine in society with a capital S. Also, he had provided a far better company than is his wont, including your clever and charming citizeness, Maud Hoffman; Frances Dillon, a very bright soubrette; M. A. Victor, Lydia Rachel, and Susie Vaughan, three of our best female low comedians; Percy Bell, F. M. Paget, and F. Owen Baxter, all clever folk. They worked to no purpose, alas!

I dare swear that Terry is now sorry that he gave such prompt notice to quit the premises of Fred W. Sidney's play, The Brixton Burglary, a genuine success here. These Brixton Burglars are now without crib to crack, as they say in Burglarsese. They were to have opened at the Opera Comique on Monday, but the foul fiend litigation stepped in and caused ructions. By the way, to-day there is a letter in the *Era*, alleging that The Brixton Burglary has been taken bodily from a certain German play. Sidney will doubtless reply to this.

The aforesaid Musketeers skitlet which Arthur Roberts has just dropped into Milford Sir Smith at the Comedy, is, like H. Chance Newton's recent little travesty, written for E. J. Lonnen, a mixture of the Musketeers adaptations which Henry Hamilton and Sydney Grundy prepared.

Charles Wyndham again talks of doing an English adaptation of Cyrano de Bergerac. Mr. and Mrs. Clement Scott started on Monday for Biarritz. Henry Arthur Jones has this week had another son born to him. The Crystal Globe is to be withdrawn from the Princess' to-night. On Monday it will be succeeded by The White Heather.

At the Prince of Wales' manager Lowenfeld will presently substitute for the revived La Poupee a new Spanish comic opera, to be called Coquette—a very old name. The adaptation is by H. J. W. Dam, husband of your charming actress, Dorothy Dorr, who, alas! never acts now.

When Beerbohm Tree celebrates the one hundredth performance of The Musketeers at Her Majesty's a few days hence he will exhibit a special bust of Dumas. We are all now wondering what Mr. Grundy will say, for undoubtedly the play contains more of him than of Dumas.

Three other pantomimes are down for closure to-night, and three or four others are likely to speedily follow suit. This has, indeed, been the worst pantomime season that I remember since the early sixties, which the sometimes in Clement Scott is so fond of raving about. Speaking of Scott, the *Era*, against which, as I told you, Clemmie recently brought an action for alleged libel, to-day girds at him again, requoting his attacks on English actors and actresses.

Speaking of litigation, I have to announce (by way of tag) that French Play Manager Mayer will really proceed against Grace Hawthorne for having, as he alleges, plagiarized in her recent play, The Idol of an Hour, certain situations in Belot's dramatization of Daudet's novel, "Sapho," the rights of which he (Mayer) holds. I have also to chronicle the fact just to hand that Wilson Barrett has retained as counsel Sir Edward Clarke, Q.C.M.P.; Mr. Carson, Q.C.M.P., and Arthur Russell for his forthcoming "Christian" action against our Hall Caine and Charles Frohman.

I am sorry to say at the moment of mailing other large sized litigation is looming ahead. George Grossmith's latest photograph accompanies these lines. G. G. you will observe, looks not a day older than when he first amused us in the Gilbert and Sullivan operas at the Savoy, or when he journeyed to your hospitable shores to give his inimitable entertainments.

GAWAIN.

THEATRICAL NEWS OF PARIS.

A New Laughing Success—Sarah Bernhardt's New Theatre—Current Productions.

(Special Correspondence of The Mirror.)

PARIS, Jan. 20.

Close upon the heels of Le Controleur des Wagons-Lits, the Nouveautés has another and even more successful vaudeville, or farce, in La Dame de Chez Maxim, produced on Tuesday evening. Le Controleur was funny, but this farce is funnier. Indeed, it has been voted unanimously the merriest farce that we have seen for many a day. Author Georges Feydeau has made the hit of his career—and he has written many good things at that. Never have I heard so much laughter in a theatre. The entire audience roared from the curtain's rise to its fall. Even the hardened critics and other blasé first-nighters joined in. I learn that although the farce is but three days old, there have been a number of applications for the English and American rights, so that ere long you, too, will have aching sides as a result of this 180-minute laugh maker.

M. Feydeau has extracted a quantity of comparatively original complications from the old mistaken identity idea. Two middle-aged physicians, Mongicourt and Petypon, have spent a convivial evening at Maxim's, our gay American restaurant. Such adventures are in the way of a novelty to Petypon, who is a staid and proper husband. However, after imbibing a few cocktails he entered with zest into the spirit of Paris night life, and became so riotous that Mongicourt, the soberer of the two, deemed it prudent to forsake his friend and his himself home. The first of the three acts takes place in Petypon's apartment, whither Mongicourt has repaired, the morning after the "spree," to learn how his friend had fared. What is his surprise on entering the study to find the room in disorder with articles of clothing strewn about. And worst of all, most of it is woman's clothing! Petypon is discovered reposing peacefully beneath a sofa, while the ownership of the feminine apparel is determined by the sight of a prepossessing young woman, who occupies the doctor's bed in the adjoining room. It develops that the young woman is a Moulin Rouge dancer, nicknamed La Môme Crevette, whom Petypon had brought home with him from Maxim's. Finding her host in a stupidly intoxicated condition, she had made the best of the situation and turned in. Petypon, awakened, realizes that Crevette's presence must be concealed from his wife at any cost. The *grisette* must evacuate forthwith. This the thrifty young person declines to do until a liberal sum is given her. The arrangement of this matter is interrupted by the entrance of Madame Petypon, who, by the way, is a strait-laced, religious person, imbued with the idea that she is the confidant of the angel Gabriel. Madame's eye lights upon Crevette's gown lying upon a chair. She jumps at the conclusion that it is one that she has ordered from her modiste, and appropriates it. Crevette, who naturally had concealed herself upon

Madame Petypon's entrance, has gathered from Madame's conversation her idea anent the angel Gabriel, and resolves to personate that seraphic being. Wrapped in a sheet, with a lamp shade for a halo, she appears before the awestruck Madame Petypon, proclaims herself the archangel, and solemnly orders her to walk to the Place de la Concorde, to receive a communication from certain angels alleged to be awaiting her there. Exit devout Madame Petypon to obey the mandate, and exit after her, in hot haste, Mongicourt, to buy a gown for Crevette, so that she may leave the house. Enter then Petypon's uncle, General Petypon du Grele, for fifteen years stationed in Algeria. He is home to attend the wedding of his niece Clementine to Corignon, a young lieutenant, and has come to invite his nephew to the wedding. Never having seen Madame Petypon, he assumes that Crevette is she, and the unfortunate Petypon dare not reveal the facts. So in the next act Petypon is compelled to elude his wife and to appear at the wedding, which occurs at a country chateau, with Crevette as his spouse. The bridegroom, who is a former lover of Crevette's, is thunderstruck upon seeing her, but says nothing, for obvious reasons. Meantime Crevette's winning ways have captivated the assemblage. The provincial folk imagine her the typical Parisian woman of fashion and take her as a model. Crevette, foreseeing rare sport, soon has the young women dancing the *can-can*, resting their feet on the backs of chairs, and performing other indecorous acts, all of which they innocently imagine to be the latest Parisian custom. The real Madame Petypon arrives on the scene, but is hustled out by the doughty General, who imagines her mad. He also has conceived the idea that she is the wife of Mongicourt, which precipitates a row with that gentleman. The last act finds Madame Petypon at her house, burning with indignation, and determined on divorce. A young nobleman, to whom Crevette had made love at the wedding, enters in compliance with the supposed Madame Petypon's invitation to call. The real Madame P., seeing a chance to pay her spouse in his own coin, receives the astonished Duke with such warmth that he makes good his immediate escape. The tangle of complications is eventually unraveled happily. Everything is explained, Madame Petypon forgives, and the General departs for Algeria, taking with him Crevette with whom he has fallen violently in love.

As I said above, the fun in the farce is incessant, the dialogue is bright and witty, and in every way it is justly entitled to the long run that probably it will have. The acting was exceedingly good. Every part was played with the proper snap and there was not a lagging moment in the entire performance. M. Germain played Petypon, M. Tarride the General, and Mlle. Cassive Crevette.

At the Cluny there is also a new bill, La Poule Blanche, an operetta by Hennequin and Mars, with music by Victor Roger. This is an attractive work, humorous in plot and tuneful in score. The scenes occur in Corsica, the most prominent characters being Tromboli and Quiquibios, survivors of rival families between which a vendetta has existed for generations. As a matter of fact, these two men are secretly the best of friends, but to preserve appearances they are compelled to show in public the most violent enmity and vow vengeance upon one another. Desiring to end the feud, they plan to marry Tromboli's daughter, Frisa, to Quiquibios' nephew, Chapitel, who is in Paris. The nephew is sent for, though the real reason of his coming is concealed from him. He arrives with his wife, whom he had married upon the eve of his departure. This counts for naught with the two Corsicans, however, for they annul his marriage and make him marry Frisa. How Chapitel escaped bigamy and returned to his first wife, while Frisa, who did not love him, wedded her sweetheart, a shepherd, is told cleverly. The company was seen to advantage, and the operetta has won popular as well as critical approval.

PARIS, Jan. 27.

Sarah Bernhardt opened her new theatre on Jan. 21 with a performance of La Tosca. The house, which was formerly the Theatre des Nations, and before that was the old Opera Comique, is now known as the Théâtre Sarah Bernhardt. The audience on the opening night was one of unusual brilliance, and *la Sarah's* new venture was launched most auspiciously. The present theatre is adapted much better for large productions than is the Renaissance. The stage is more commodious and better equipped. In the general appearance of the auditorium but little change is noticeable. There has been a thorough renovation, however, making the place much fresher and brighter. I understand that Madame Bernhardt contemplates an entire redecoration of the theatre, but that owing to the lack of time it has been deferred until the Summer. The house will remain open until June, when Madame Bernhardt will go on her annual vacation. Among the new plays that she will produce is *La Sorcière*, by Sardou.

Molière's birthday was celebrated Jan. 15. At the Français the programme was as described in my last letter. At the Odéon *La Malade Imaginaire* was played, and the *apropos*, in verse, was recited by MM. Janvier and Marquet. I was called "Molière et Cyrano," the hero of Rostand's play figuring prominently.

Trois Femmes pour un Mari has been revived at the Gymnase with much success. Un Idée de Mari, by Fabrice Carré, will be its successor.

Two new plays have been produced at the Comédie Parisienne. One is a curtain raiser entitled *Franchise*, and the other a three-act play, *Mirages*. The former is fairly pleasing; the latter distressingly sad.

It has been decided to postpone the production of Madame de Lavallette, at the Vaudeville. *Le Lys Rouge*, by Anatole France, has been substituted as Georgette Lenreunier's successor.

Burlesques of *La Dame de Chez Maxim* are already in order. The Cluny management are preparing one, to be known as *Le Monsieur de Chez Maxim*.

The Comédie Française will probably produce Jean Ricard's translation of *Othello* on Feb. 11.

T. S. R.

ENGAGEMENTS.

Frank L. Davis, with Neil Burgess.

Francis J. Grandon, for On Land and Sea.

Harry W. Bell, with the Ruble and Kreyer company, as business-manager.

Carrie Keeler, to originate the lead in Digby Bell's new production, Joe Hurst, Gentleman.

Geo. E. Murphy, dude.*.

PROFESSIONAL DOINGS.



Gus Pixley, who is pictured above, is making a pronounced personal success this season in Charles E. Blaney's farce-comedy, A Hired Girl. Mr. Pixley's clever and original work has placed him in a high rank among American comedians, and his admirable performances with the New York Casino company, with Vernona Jarbeau and in Gayest Manhattan, during its successful season at Midland Beach, N. Y., and on the road, as well as in many other representative organizations, are well and favorably known.

Owing to the closing of the Western Chattanooga company and the transfer of some of the cast to the Eastern organization most of the leading members of the latter have left, including Lorese Weyman, Robert Harland, Eugenie Fredericks, Francis Cambello, W. J. Simms, and Francis Justice.

Grace Gayler Clarke has returned to The Village Postmaster.

Mrs. L. Mortimer Thorn, Jr., a prominent society woman and an amateur actress of recognized ability, made her professional debut last week in Augustin Daly's production of The Great Ruby. Although the part in this drama in which she appeared is a small one, it is likely that she will be seen in quite important roles before her year's contract with Mr. Daly is ended. Professionally Mrs. Thorn will be known by her maiden name, Lillian Gwynn.

Janet Waldorf has added Much Ado About Nothing to her repertoire. Her first appearance as Beatrice will occur at the Burbank Theatre, Los Angeles, Cal., next week. Miss Waldorf, managed by James H. Love, will tour for a year, visiting Honolulu, Yokohama, Hong Kong, Manila, Calcutta, Australia, New Zealand, Cape Town, Johannesburg, and Paris, where she will appear at the theatre in the American section of the Paris Exposition. The company of fifteen will include William McVey, Norval McGregor, and the stage will be directed by Mrs. Ada Dow Currier.

The Chain of Destiny, which pleased large audiences at the People's Theatre, is being booked through the large cities of New England.

Neva Harrison, now playing the leading heavy in When London Sleeps, will have a leading role in one of J. H. Wallack's productions next season.

Annie Louise Tirrell is making a hit in the title-role of The Tarrytown Widow.

W. J. Cogswell, stage director; Mr. and Mrs. Lem B. Parker, Emmett Devoy, and Sadie Stockton have been transferred from the Western Chattanooga company to the Eastern company.

Wilbur Mack's company will open a Summer season on April 17 at Ottawa, Canada. The company will visit the largest towns through New Brunswick, Nova Scotia, and Prince Edward's Island.

Mr. and Mrs. Theodore De Vere, of The Little Minister, were presented with a handsome ebony and silver toilet set by members of the company, at Toronto, on Feb. 3, the presentation speech being made by Stage-Manager George Conway.

Marie De Gamor has closed with Yankee Doodle Dandy and is rehearsing for the next Casino production.

Jessie Mae Hall was offered the part of Fifi in The Belle of New York for Australia, but was compelled to decline on account of litigation requiring her presence here.

Oliver Byron, as was his original intention, closed his season in Chicago, Ill., on Saturday. Mr. and Mrs. Byron will go to the Eastman Hot Springs, Ark., for a six weeks' rest before returning to New York.

Lee J. Kellam and Jennie Woodworth, of Mark Brothers' company, were married at Adrian, Mich., Feb. 2.

Successful charity matinees were given last Thursday at the Broadway Theatre, in aid of the Missionary Sisters of the Sacred Heart, and at the Casino, for the benefit of the A. C. S. H. Sisterhood of the Congregation Ahawath Chesed.

The Graham Falcon Pantomime company, after escaping, badly bruised, from a railway wreck, played at Maidstone, Eng., last Thursday in splints and bandages, getting an immense reception for their pluck.

Before the Manhattan Liberal Club, at the German Masonic Hall, on Friday evening, Madame El De Louie will lecture about "Shakespeare's Villification of Richard III.," promising to impart most surprising things, among them being the name and standing of the prototype of Richard III., and proof of the "invention of the great poet."

Baby Welby, who has played the little orphan in My Colleen, supporting Tony Farrell, for two seasons, was unable to appear at the Third Avenue Theatre last week on account of the Gerry law.

A son was born to Mr. and Mrs. Leslie Morosco, at Oakland, Cal., Feb. 3.



THEATRES AND MUSIC HALLS.

Tony Pastor's.

Tony Pastor heads his own bill, as usual, and is assisted by Press Eldridge, comedian; O'Brien and Havel, acrobatic comedy duo; Edwin Latell, musical comedian; the Clemence Sisters, novelty duettists; Maud McIntyre, serio-comic; Johnson and Dean, colored comedy duo; Elsworth and Hurt, in A Strange Honeymoon; Clark and Bennett, comedians; Bingham, ventriloquist; Kitty Bingham, vocalist; Gypsen, illuminated dances; the Donnetto, acrobatic eccentrics; the Tanakas, top-spinners, and Saville and Stewart, acrobatic comedy duo.

Proctor's.

George Wilson, minstrel comedian; Flo Irwin, assisted by Walter Hawley, in The Gay Miss Con; John C. Fox and Katie Allen, in The Flat Next Door; the Marco Twins, eccentrics; Pete Baker, German comedian, and Eleanor Falk, comedienne, are the leading features of the bill, which includes the seven Reed Birds, in their new sketch; Patterson Brothers, acrobats; Gardner and Gilmore, comedy duo; W. J. Mills, mimic; Carr and McLeod, musical comedians; the Booming Trio, the Sisters Neilsen, and the Asbeys.

Keith's Union Square.

The headliners are Mr. and Mrs. R. J. Dunsan, who present their new sketch, A Lesson in Whist; Maude Courtney, who sings the old songs; Frank Bush, comedian; Barney Fagan and Henrietta Byron, singers and dancers, and Grapewin and Chance, comedy duo. The others are the Gotham Comedy Four, the American Musical Four, Avon Sisters, Le Roy and Clayton, Odette and Seymour, Coakley and Hueston, Topack and Steele, Kit Koster, and the Carrolls. The biograph has new views.

Koster and Bial's.

Three new features, imported from Europe, are billed. They are the Hengler Sisters, the little American dancers who have been in Europe for some years; Henri French, comic juggler and bicyclist, direct from the London Empire, and Hadji Tabor's Royal Arabs, including Abdullah Rahmann, a phenomenal strong man. The others are Violet Dene, in her "danse d'amour"; Clara Lardinois, French singer; Madame Marzella and her trained birds; the Dartsos, French dancers; the Hegelmanna, aerialists. The pantomime, An Affair of Honor, closes the performance as usual.

Palace.

Minnie Dupree, assisted by Theodore M. Brown, in Dangerfield, '95; the three Eugeneas, aerial marvels, just over from Europe; Camilla Urso, violinist; Mr. and Mrs. Arthur Sidman, in A Bit of Real Life; FAVOR and Sinclair, comedy duo; the Middletons, juvenile specialists; and Paikie and Semon, musical comedians, are the features. The bill also includes Halliday and Ward, comedians; Larry Le Roy, jumper; Flatow and Dunn, dancers; Mayme Gehrue, comedienne; Gallando, clay modeler; James W. Reagan, vocalist, and Oscar Dane, impersonator.

Harlem Music Hall.

H. W. Williams' Own company comes in for a week with an excellent olio, including the four Cohans, in Running for Office; Jones, Grant and Jones, the Elinore Sisters, Waterbury Brothers and Tenny, Clarice Vance, the three Polos, Emmonds, Emerson and Emmonds, and Webb and Hassan.

Weber and Fields' Music Hall.

The two burlesques, Hurly Burly and Catherine, are continued, with their all-star casts, including Weber and Fields, Ross and Fenton, Fay Templeton, John T. Kelly, David Warfield, and others. The olio includes C. W. Littlefield, mimic, and the three Navarros, acrobats.

THE BURLESQUE HOUSES.

SAM T. JACK'S.—The bill offers the Alaska Burlesque, the Roman first part and the living pictures, with Fatima, Douglas and Ford, Fluke and McDonough, the Orvilles, Hassan Ben Ali's Arabs, and others in the olio.

MINER'S BOWERY.—Bryant and Watson's American Burlesquers have a burlesque and olio showing Watson and Dupre, Mildred Murray, the Kumins, Monroe Sisters, Leslie and Curdy, and Perry and Burns.

LONDON.—Rose Sydel's London Belles have returned for a week on the Bowery.

MINER'S EIGHTH AVENUE.—May Howard's Burlesque company are entertaining the West-siders.

OLYMPIC.—Miss New York, Jr., is the bill of the week at this Harlem house.

DEWEY.—Williams and Walker's Own company, under the management of Hurlig and Seamon, which played a banner week here a short time ago, play a return engagement this week. Besides the popular stars, the company includes many of the leading lights of the colored comedy world, who appear in a melange of comic and sensational songs, dances and cake walking.

LAST WEEK'S BILLS.

HARLEM MUSIC HALL.—Williams and Walker's company drew big houses every night. In addition to the stars, whose work is always entertaining, there were the following pleasing colored performers: Hodges and Raunchemere, the Malory Brothers, Goggin and Davis, the Black Carl, Mazie Brooks, and many others. A burlesque, entitled A Lucky Coon, was given, in the course of which specialties were introduced. The entire performance was excellent, and received rousing applause.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—The usual big business prevailed, in spite of the weather, which only served to whet the appetites of those who occupied comfortable seats in this cozy temple of fun. Hurly Burly and the burlesque on Catherine were continued, and the stars of the stock company made their accustomed hits. The olio was furnished by the three Navarros and the Dillon Brothers.

PROCTOR'S.—"Aunt Louisa" Eldridge, following the example set by so many stars of the legitimate stage, made her vaudeville debut last week

and scored a decided hit in a cleverly arranged monologue, in which she made some very happy hits. Her manner was as easy and off-hand as that of the most experienced vaudevillean, and her selections met with the emphatic approval which is given by vaudeville audiences only to their particular favorites. She made her appearance in a neat gown, with the American flag caught at the shoulder and draped in graceful folds about her waist. She began by reciting "The Star-Spangled Banner," and by her effective delivery of her favorite poem aroused the patriotism of the audience to a high pitch. She followed it with a poem about Bill Anthony, and another one called "The Conductor's Story," which held the attention of the audience and won for her a big round of applause. A blackboard was then produced, on which was the alphabet, and as she pointed to each letter, she delivered a verse in which some patriotic sentiment was expressed, while the spectators tendered their approval frequently. Her final offering was a little verse, in which she pretended to decry the use of slang, using slang expressions in order to show her disapproval. "Aunt Louisa" may congratulate herself on her hit in vaudeville, and it is to be hoped that she may continue in it indefinitely. Minnie Dupree, cleverest of ingenues, made her reappearance in vaudeville in Dangerfield, '95, the one-act play in which Annie Russell made such a hit some months ago. Miss Dupree need not fear to court comparison with her predecessor, in the very difficult part of the demure little maiden who decides to make believe to be a "sport" in order to bring her lover to a realization of the superiority of virtue over vice. The scene of the play is laid in Boston. Madge Primrose is engaged to be married to Jack Dangerfield, of the class of '95 at Harvard College. She learns that he is in the habit of gambling and drinking, and has a few other vices common to the rich men's sons contingent in every college. He visits her, and she shocks him by playing cards, smoking a cigarette, dancing a fandango, and finally by pretending to be intoxicated. In the end it is all explained and the lovers are wrapped in each other's arms as the curtain falls. Miss Dupree was, as she is in every part she undertakes, thoroughly charming. Her talent is of a peculiar order, and in the delivery of a certain sort of lines there is no actress on the stage who can approach her. The feminine word "cute" applies to her with great force. She was particularly good in the tipsy scene, but when the play called for serious work she was perfectly equal to it. Theodore M. Brown was a manly and effective Dangerfield, and, although the part does not offer many opportunities, he deserves great praise for his work. Joseph McKeever played the small part of a butler excellently. Edward M. FAVOR and Edith Sinclair were seen in their new sketch, A High Roller, which was reviewed in this column a short time ago. It made a big hit, and the stars won plenty of applause and laughs. Mr. and Mrs. Arthur Sidman made their usual hit in their sketch, A Bit of Real Life. Falke and Seamon introduced several novelties and some new jokes in their musical act, which is one of the best in vaudeville. Alma Derge was pleasing in her songs and dances. Larry Le Roy accomplished all the feats usually done by jumpers, who claim to be "champions," and did not make any fuss about his work. The others were Howley and Leslie, Oceana, Lew Rose, the Rembrandts, Ely and Harvey, Mitchell and Prince, Oscar Dane, and Kriesel's dogs.

TONY PASTOR'S.—Although the weather was extremely cold last week, there were no indications of a "frost" at this house, for the one and only Tony had provided an excellent bill, and his patrons braved grip and pneumonia to take advantage of it. Mr. Pastor's songs and parodies were highly appreciated as usual. Mr. and Mrs. Augustin Neville scored a decided hit in their travesty-sketch, A Rehearsal with Interruptions. The lines and business are good and the stars acquitted themselves very creditably. Boyle and Graham, in their sketch, Mr. Goodplayer and Sal Skinner, won the laughing honors of the bill. Mr. Boyle has decided talent in the eccentric comedy line, and his funny little tricks convulsed the audience repeatedly. Miss Graham's conception of the character of the awkward country girl is amusing in the extreme, and she scored a hit almost equal to her partner's. T. Nelson Downs, "King of Koina," made his first appearance at this house and mystified the audiences completely by his great dexterity in juggling fifty-cent pieces. His suave manner and pleasing address help his act wonderfully. Edna Bassett-Marshall was repeatedly honored for her rendition of several pretty songs. The Valdares did their interesting bicycle act to the accompaniment of much applause. Lizzie Mulvey and Pearl Inman, who are great favorites here, made their accustomed hit in their sketch, which is full of ginger and action. Señorita Rosso Masno, who was billed as the "Cuban Spy and Courier," did a neat little act, which met with much approval. Bicknell, the clay modeler, who is right up to date, made faces of the men who are in the public eye, and the likenesses were instantly recognizable. The comedy work and dancing of the Hunting Trio was applauded. Kittie and William Harbeck, wire performers; Walberti and his trained horse; Walter and Mamie Deaves and their marionettes; McConnell and Day, pantomimists; Murphy and Willard, in their sketch, Doughnuts, and Kamochi and Mile. Grace, assisted by Master Tony, were all excellent.

PALACE.—George Wilson, the popular minstrel, made his first appearance in vaudeville with the greatest possible success. He seemed a little nervous in the early part of the week, but that feeling soon wore off, as he found that his quips and quaint remarks were as highly appreciated by the patrons of the Palace as by any audience to which he had ever appeared. His monologue was especially pleasing to the women. He has the secret of knowing how to make the feminine portion of an audience laugh heartily, and any man who can do that is sure of success on the stage. Women, as a rule, do not understand poker, jokes and lots of other things, and Mr. Wilson carefully avoided the methods of many well-known entertainers who do not pay enough attention to the very important point of pleasing the ladies. He can remain in vaudeville as long as he wishes, and demand a good stiff figure, as he is certainly worth it. George W. Monroe rattled off his brisk, breezy, Irish monologue in his Aunt Bridget makeup, and kept the house convulsed as usual. Isabelle Urquhart, assisted by John T. Burke, was seen in a new sketch, called Even Stephen, written by herself and her partner. The characters are a husband and wife. He is anxious to leave his happy home in New Rochelle to go down to New York for a night to have a good time at the French ball. While she is out he disguises himself with a false beard and wig, but, unlike the wives in so

many other farces, she sees through the disguise and decides to punish him for his duplicity. She pretends to take him for her lover and addresses endearing terms to him, and finally kisses him all the while "roasting" him to his face. He becomes so agitated that she pretends to become alarmed and compels him to take something to steady his nerves. As a climax, she tells him that she has given him the wrong medicine, and that he has taken cyanide of mercury (which particular drug is very much in the public mind just now on account of a celebrated poisoning case.) He becomes frightened, tears off the wig and begs her to send for a doctor. A few moments are taken up with mutual explanations, and the curtain falls on a happy ending. The farce is well written and constructed, and it made a decided hit. Miss Urquhart does the best work she has done in a long time. She never allowed the fun to flag for a moment, and her efforts were ably seconded by Mr. Burke. Miss Urquhart has a good vehicle and she ought to be kept busy with it, as good novelties are always in demand. John C. Fox and Katie Allen played Mr. Fox's sketch, The Flat Next Door, which has been reviewed frequently. They made their accustomed hit. Anna Suits and her "cute" little colored assistants repeated the success they made at Proctor's the week before last, in The Dream of the Cake Walk, which is produced on an elaborate scale, with special scenery and effects. Hall and Staley won plenty of laughs with their sketch, The Twentieth Century Burglars. Specialties in the acrobatic line were presented by Froebel and Ruge, Romalo Brothers, and the Ventinis. Others who appeared were Jessie Millar, Mabel Taylor-King, Alburus and Weston, William Rowe, Allen Wightman, and "Forest Tempest," the trained horse. Fred Watson played piano solos with his accustomed success.

KOSTER AND BIAL'S.—Violet Dene, the English dancer who appeared in The Sorrows of Satan when it was done at the Broadway Theatre, made her vaudeville debut in a new specialty called Danse d'Amour. She went through a series of evolutions before a statue, which finally came to life and faded away with her through a trap. Clara Lardinois continued to win approval with her French songs, which she renders in a very captivating manner. The Hegelmanna, who were in their seventh week, "dew through the air with the greatest of ease," and were enthusiastically applauded for their daring work. The Merkel Sisters are remarkably graceful girls, and their neat acrobatic act was a big hit. Delavoye and Fritz and the Allison Troupe also presented pleasing gymnastic turns. Dave Adler's expert bag-punching, the singing of Frederick Clammas's Black and White Quintette, the quick-change dances of Ida Heath, Servais Le Roy's illusions, the quips of William English, the odd tricks of Mile. Maczella's birds, the dancing of the Dartsos, and the pantomime, An Affair of Honor, were the other features of the bill, which drew big houses throughout the week.

KEITH'S UNION SQUARE.—Neil Burgess changed his bill for the second and last week of his engagement, and presented a condensed version of The Widow Bedott, which is far funnier than My Mother-in-Law, in which he was seen the week before. The Widow is a star part for Burgess, and he made the most of his opportunities, with entirely satisfactory results. Some of the lines and business are extremely funny, and the scenes in which the widow is caught on deahabile by Elder Sniffles kept the house screaming. The part of Tim Crane offers great opportunities to a good Yankee character actor, but Harry E. Chase was scarcely equal to it. L. J. Oswood was acceptable as Elder Sniffles, and Sue Seymour played the part of the daughter fairly well. Francesca Hedding was seen once more in Edward Gervase's sketch, The Duchess of Devonshire, which repeated the success it made here on a former occasion. She was capably supported by Lorimer Johnson. The Great Lafayette did his quick-change act and his arrow shooting and imitation of Sousa, making his accustomed hit. He also introduced an impersonation of a fire-breathing leading an orchestra, with characteristic gestures, and the novelty won approval. His Sousa travesty is still the best thing he does. George W. Day, who can be depended upon for plenty of new material for every engagement, scored one of the big hits, with some very happy thoughts on the subjects of annexation, expansion, trusts and other things which are in the public mind at the present moment. Day has a happy-go-lucky manner which makes him a favorite from the time he starts until he gets through. He sang a new song, called "My Rainbow-Hued Marie," which was heartily applauded. McAvoy and May's slam-bang skit went like wildfire, and they were compelled to make the usual number of bows at the finish. McAvoy introduced a few new tricks, which are as funny as anything he has ever done. Rosie Elliott, an English character vocalist, was fairly successful with her selection, Helen Luddington, the contralto, late of Duman Thompson's company, sang "The Palms." "She Was Happy Till She Met You," and "Let Erin Remember the Days of Old." Her voice is good, but her enunciation is not. The three Fredericks were liberally applauded for their smart acrobatic work, which is out of the usual order. Morris' ponies pleased the children immensely. George C. Davis did some good imitations of Henry Irving, Stuart Hobson, and the late J. W. Kelly, and told some dialect stories excellently. Dick and Alice McAvoy were pleasing in the impersonations of two New York "kidds," Campbell and Beard, in a musical act; Mr. and Mrs. Gene Hughes, in A Model Husband, and the ever-popular biograph were also in the bill. The piano was properly played by Professors Katzenstein and McDonald, who were stars in their line.

The Burlesque Houses.

SAM T. JACK'S.—The burlesque, first part and living pictures remained the same; and Douglas and Ford, Sie Hassan Ben Ali's Arabs, and Weston and West held over in the olio, in which the newcomers were Mile. Morello, in novel gymnastics; Burke and Scott, bag-punchers, and Conway and Staats, comedians. There were large audiences twice a day.

MINER'S BOWERY.—Sam Devere's Own company were seen in the bill presented the week before at the Eighth Avenue, and business was big.

LONDON.—Gus Hill's New York Stars were seen for the first time this season, drawing crowded houses and giving a fine bill. The olio showed Mile. Ani's wonderful gymnastic performance, Frank Bush's amusing monologue, Conley and Edwards' lively Irish comedy, Fields and Salina's quaint turn, Flora's light and fire dances, the Moore Sisters' songs and dances, and the Maginel-Mullin Concert company, in some excellent musical work. The bill ended with an entertaining afterpiece, A Hot Pickle, which went with roars.

MINER'S EIGHTH AVENUE.—Bryant and Watson's American Burlesquers returned for a big week on the West Side.

DEWEY.—Jermom's Black Crook Extravaganza company filled a profitable week, and gave a pleasing performance to the usual large houses. The bill opened with a burlesque, called The Four O'Clock Club, which afforded opportunities for fun-making by all the members of the company. Criminals and Gore scored a big hit in their quaint specialty, and the Troubadour Four were encored until they were tired of singing. Mile. Almee, the electric-light dancer, from the Folies Bergeres, Paris, Happy Fannie Fields, Sam Collins and Ruth Everett, and Minnie Cline were also highly successful in entertaining the spectators. The concluding burlesque was entitled The Lost Ring.

DUNFEE THEATRE OPENED.

The Dunfee Theatre, in Syracuse, was opened on Monday, Feb. 6, under the management of H. R. Jacobs. A high-class vaudeville bill, headed by Lottie Gilson, and including some other prominent stars, was the attraction. On the opening night the crowd was so great that the doors had to be closed at 7.30 P.M. The prospects seem to be excellent for a continuation of this prosperity.

POPULAR ENGLISH ARTISTS.



ROMA AND LAIDLAW.

Above is a picture of Roma T. Roma and W. S. Laidlaw, two English sketch artists who enjoy very great popularity with the patrons of the music halls in London and the English provinces. Their sketch is called "In and 'Er," and the characters they depict are types of the "lower five" section of London society.

AUNT LOUISA'S ALPHABET.

"Aunt Louisa" Eldridge had an odd experience on the afternoon on which she made her "continuous" debut at Proctor's. In her monologue she introduces a poem, which is a sort of patriotic setting of the alphabet. It met with emphatic approval by the large matinee audience, and "Aunt Louisa" was serenely happy as she seated herself in a crostown car on her way home to dinner. A woman, who was accompanied by a little girl, came across the car and spoke to the new vaudeville star, complimenting her warmly on her work, especially on the red, white and blue alphabet. When "Aunt Louisa" proudly informed her that it had been written by her son, Press, the woman exclaimed, "I should think your son would have it published. He could make his fortune by selling it to the schools. Every child in America should have a copy of it." "Aunt Louisa" thanked her very kindly for her good wishes, and said she preferred to keep it for herself, and added that she would be on hand every afternoon and evening during the week to teach the young (and old) idea how to appreciate the alphabet from a patriotic point of view.

JOSEPHINE HALL GOES TO CUBA.

On Friday, Feb. 10, the "First American Vaudeville Excursion" left New York by steamship Mexico for Havana. The company is headed by Josephine Hall, and is under the management of Dr. Emil Stoessel, of Stoessel, Boom and Duchemin. The company's stay in Havana is limited to four days, as they are due to arrive back in New York Feb. 25. They will play at the Tacon Theatre. Besides Miss Hall, the company includes the Brothers Bright, Nelsonia, Leigh Sisters, Winifred Stewart, Grace Celeste, Swor and Devoe, Elsie V. Fay, Monsieur De Villiers, Beale Taylor, and the vitagraph.

A moving photograph of the company departing for Havana was taken on the pier. The film will be developed by the vitagraph operator on board the steamer, and will be exhibited on the opening night in Havana.

BALL OF PASTOR'S EMPLOYEES.

The employees of Tony Pastor's Theatre had a very successful entertainment and ball on the evening of Jan. 31, at Tammany Hall, which adjoins the theatre. A first-class programme was presented, winding up with a cake walk, open to all comers, in which some of the best "steppers" in the city took part. The cake, a very handsome trophy, was won by pretty little Elsie V. Fay, daughter of the late Hugh Fay, and her partner, who were voted the most graceful and original couple in the competition. The affair was run under the supervision of Michael Bernard, J. S. Brodie, Harry Taylor, Louis J. Schwartz, Robert Lounsbury, Otto Betz, Thomas O'Rourke, Charles Ludwig, Joseph Bishell, and Henry Sperling, assisted by the entire staff of the theatre.

THE HIGGINS BENEFIT.

The benefit for John Higgins, the great jumper, whose injuries may prevent him from ever again appearing in public, which will take place at Koster and Bial's, on Wednesday afternoon, Feb. 15, promises to be a notable affair. Performers who are at leisure ought to attend the performance, as they will get their money's worth in a big bill and help an unfortunate fellow player. The bill will include all the current attractions at Koster and Bial's, and Al. Wilson, Mayme Gehrue, Smith and Campbell, the Van Aukens, John W. Turner, Mrs. Spencer Lees, and Mile. Rosella.

MINNIE PALMER'S PLAYS.

Minnie Palmer, who begins an engagement with F. F. Proctor March 6, was booked to sail from England yesterday. She is bringing with her two new and successful comediettas, called respectively An Engagement and Rose Pompon. She is also bringing over her own leading man, a young actor who has made several hits in England.

ERNEST HOGAN TO STAR.

Ernest Hogan, the colored comedian and author, will star next season in a musical comedy of his own composition, entitled The King of Coontown. He will write a number of new songs for the production, which will probably be made under the management of E. E. Rice and Will F. Cook.

THE WITMARK MUSIC LIBRARY.

The Witmark Music Library, the department recently established by M. Witmark and Sons, seems to have justified the hopes and promises of its founders, and to have become a permanent feature of the busy publishing house on Twenty-ninth Street. It has offered first-class material and service to its patrons, and the Witmarks say they have accomplished this by liberal business principles, by employing none but the best artisans and musicians, by insisting on courteous treatment of patrons in all cases, and by careful attention to the smallest details. A visit to their bustling headquarters shows that they live up to their motto: "Success is work," and the result of their business methods goes to establish as well that "work is success." The latest evidence of their enterprise is contained in the announcement that they have become sole renters or agents for the available operas of Smith and DeKoven, Victor Herbert, Stange and Edwards, and Smith and Perlet, as well as the exclusive Eastern representatives of the Tivoli Opera House, San Francisco.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

THE PEOPLE'S POPULAR PREFERENCE—RAG TIME IN EVERY FORM.

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Annual American Tour begins in April.

A RAG-TIME RECEPTION.

Whether it is the euphonious title itself, or that the managers of the popular theatre recognize that much is in the title of a piece, is a question. If it is in the title, Manager John M. Cooke has much to congratulate himself for, in selecting it, for he informs The Mirror that his "first ad" in last week's issue brought him an avalanche of letters from all parts of the country, offering time for A Rag-Time Reception. He states that he could fill his time twice over. He is now engaging a first-class farce-comedy company, and is hard at work arranging his route, which will open on March 17. So confident is Mr. Cooke of the success of this piece that he has decided to add several more young women to the company. He has just bought the rights to another piece of this kind, entitled The Town Pump, which will see its first production early next season.

VAUDEVILLE JOTTINGS.

Robert Stodart has gone to Florida on a three weeks' fishing trip. He will return to his home in Short Hills, N. J., on Feb. 25. Several of Mr. Stodart's sketches are now in rehearsal by well-known stars, who will do them in vaudeville.

Morton and Revelle are issuing weekly bulletins in which they give extracts from the notices they receive from the papers of the towns in which they play. This is an excellent idea. Anything in the way of advertising is a good idea, and the sooner performers realize this the better it will be for themselves. The most successful stars in vaudeville are not always the cleverest. Those who keep their names constantly in print are generally near the top of every bill on which they appear.

Harry Burns informs THE MIRROR that owing to unsatisfactory business he has disbanded the Burns and Nina co., and has taken the management of the music hall in Leominster, Mass.

The Mildred Novelty co., headed by Mildred and Rouclere, is meeting with great success.

Frank A. Dailey has formed a partnership with Estella West, and they will present a new comedy, by Edward Rose, called An Hour at Home. The team name will be Dailey and West. Mr. Dailey has great hopes for his new venture and expects to make one of the hits of the season.

Claude Loftus has added to her imitations one of Julius Steger. She gives an excellent imitation of the tenor's mannerisms and affectations.

H. D. Grahame, of Grahame's Play Bureau, has sold to Charles Wayne, all rights and titles to George Totten Smith's vaudeville sketch, A Great Chance, which will have its first production at Springfield, Mass., during the week of Feb. 20. The sketch affords Mr. Wayne and Anna Caldwell every opportunity for a display of their talents.

Kilroy and Britton have been meeting with great success in their new act, which is original and novel, and contains many happy hits.

James R. Adams and his co. scored a big hit last week at Dumont's Eleventh Street Opera House in Philadelphia. He was especially engaged to put on his pantomime, Pico, the Village Tormentor, for a two weeks' run. Mr. Dumont's judgment in selecting him was approved by large audiences last week.

The coming attractions at Keith's include Ezra Kendall, Will M. Cressy and Blanche Payne, Marion Manola, Morton and Revelle, Rose Melville and co., Grapewin and Chance, Barney Fagan and Henrietta Byron, Joaquin Miller, the four Cohans, and Wood and Sheppard.

Lillian Green and William Friend have just returned from a short Western tour, during which their success exceeded their most sanguine expectations. The critics were particularly kind, and said many nice things about Miss Green, and praised Mr. Friend's artistic work.

A very "swell" dinner and entertainment was given at Sherry's, on Feb. 9, by Mr. and Mrs. J. Lee Teller, who are prominent in New York society. The performers who were welcomed were May Irwin, Monroe and Mack, Joe Welch, and James Thornton.

Hugh Stanton's one-act play, For Reform, is making an undeniable hit everywhere. The idea of presenting one-act plays in vaudeville was conceived by Mr. Stanton. He is at work on a new play, entitled The Stars Have Said It.

Fred Rider has leased the Imperial Theatre, Atlanta, Ga. He will play first-class vaudeville and burlesque, and open a roof-garden in the summer.

The Empire Comedy Four is composed of James Cavanagh, Clarence R. Wilbur, William

Fuller, and Louis A. Hanvey, who is also manager. They have just closed a tour of the Keith circuit, and have signed with Weber and Field's Pousse Cafe co. for the balance of the season.

Mason Mitchell, the Actor-Rough Rider, has signed a contract with Bryant and Watson, to join their co. Feb. 20.

Harry William's Own co. broke all records at the Star Theatre, Cleveland, O., week of Jan. 30.

Manager Frank Drew, of the Star Theatre, Cleveland, will be in New York shortly.

Monroe and Mack received a telegram recently from the Lykens-McGarvie Co., which was prepaid. The shock was almost too much for them, and Monroe did not recover his composure for a couple of days. "We have been fifteen years in the business," said Mack, in speaking of the matter, "and this is the first time this has happened to us. Surely there is something new under the sun."

Frank V. Dunn, of Boston, is the new lessee of Koster and Blal's old place on Twenty-third Street. He will reopen it on Feb. 17, under the name of the Hobson, with vaudeville and burlesque as the attraction.

Winston Smith, advertising agent of the Star Theatre, Brooklyn, N. Y., committed suicide by taking poison on an L station on Feb. 6.

Murphy and Nolan, The Two Irish Aldermen, have just finished a successful tour over the Keith circuit and at Poli's Theatre, New Haven, Conn. They have been especially engaged to appear at the A. O. H. Fair, at Waterbury, Conn., this week, after which they join one of the Fred Rider's attractions for the balance of the season. They will star next season in their acrobatic farce frolic, The Two Irish Aldermen, with special scenery, paper and magnificent wardrobe. They have nearly all the season booked for their attraction.

W. J. McDermott is making a big hit with his imitation of Sousa.

The employees of Ridley gave their annual entertainment on Feb. 8 at Chickering Hall. The following talent was supplied for the occasion by Stoessel, Boom and Duchemin: Flalkowsky, Favor and Sinclair, Eulalie, Anglo-American Quartette, Johnson and Dean, Lotta Gladstone, Clarise Sisters, Arthur Dunn and Clara Belle Jerome, John W. Ransone, and Reno and Richards.

Lizzie Evans and Harry Mills continue to meet with success in A Strange Catastrophe.

The Willett-Thorne Farceurs began a week's engagement at the Bijou Theatre, Richmond, Va., Feb. 6, and as usual made a laughing hit. They found the Bijou a well appointed theatre, which, under the management of Jake Wells, has been brought to the front.

Lily Adams, the youngest daughter of George H. Adams, is winning encores nightly singing J. Fred Helf's latest songs.

Ray and Middleton have been engaged to do a novelty act with A Rag Time Reception. This act is claimed to be an innovation, as it is entirely out of the usual run of sister turns.

The Goolmans, musical artists, opened on the Shea circuit at Springfield, Mass., on Feb. 6 for two weeks, and have been engaged for next summer by J. E. Girard for one of his park companies.

Howard Powers and Dolly Theobald will shortly produce a new comedy act by Arthur J. Lamb, entitled A Pair of Runaways. The title was suggested to them by an incident that recently happened in London, Eng. Powers and Theobald will shortly return to New York from the West, where they have been very successful for over a year. They are at Hopkins' Theatre, Chicago, this week.

Sam J. Ryan has been engaged for the balance of the season with Weber and Field's Pousse Cafe co., to play the part of Michael McCann. He opened at the Grand Opera House, in Brooklyn last Monday evening and made a big hit.

VAUDEVILLE CORRESPONDENCE.

PROVIDENCE, R. I.—Keith's New Theatre (Charles Lovenberg, resident manager): The bill 6-11 was enjoyed by large audiences. The chief feature on the programme was a very bright sketch called The Higbald Family, admirably presented by Mr. and Mrs. Edwin Milton-Royce, Mary Dupont, William Frederic, and John Layford. "The old songs," as rendered by Maude Courtney, scored a hit, and other pleasing numbers on the bill were by the Marco Twins, James Richmond Glenroy, Smith and Fuller, Howard and Bland, Dr. J. C. Bowker, Mat Farnum, Edward F. Reynard, the McMahons, Brennan and Curran, the Craig Trio, Professor Gies stereopticon, and the biograph. Week, 13-18; Neil

MAUDE COURTNEY

Some New Notices:

MAUDE COURTNEY SINGS.—Maude Courtney sang "Maryland," "My Old Kentucky Home," "Ukulele," and sang them well. She has wisely gone back to her simple dress of last summer, more in accord with her act than the satin gown she wore at Pastor's, and her simplicity of appearance and method carried her to success. She puts her heart in her work, and this enthusiasm, rare in vaudeville, vivifies her old time songs.—*Chronicler in Telegraph*, Jan. 20.
Maude Courtney, a tall, handsome and graceful young woman, is scoring a big hit at Keith's, this week, by singing a lot of ballads of long ago in a sweet and winning manner.
There are a few old timers left in the world. This one, for instance, wants, right here, to thank a damsel clad in white, who is this week billed at Keith's under the name of Maude Courtney. This young woman is not an Emma nor a Belle, or anything of the kind, but she warbled "My Old Kentucky Home," and "Maryland, My Maryland," and "Tramp, Tramp, the Boys are Marching," in such a deliciously unaffected way the other evening that we forgot all the rest of the programme and fell to weaving pretty memories of other days when "somebody" used to sing these old melodies in far-away Dixie land. Miss Courtney has our thanks, "those old songs, after all, are worth a dozen of the new jingles, with their dreary rot."—*THE PLAYBOY*.—*Philadelphia Call*, Jan. 28.
This week, Keith's, Providence.

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"THE RUBB AND THE KID."

Biggest Hit Ever Made at Keith's Theatre, Providence, R. I., Last Week (Feb. 6).

Bert Howard and Leona Bland give the audience plenty to laugh at. Miss Bland is very clever and interesting and Mr. Howard's piano-playing and acrobatic comedy work cover lots of ground. He furnished the Aldermen present with information concerning milk, a subject very appropriate just now. This happy couple is the best of the entire programme, and the audience enjoyed the cheerful nonsense, as well as anything seen here this season.—*Providence News*, Feb. 7, 1899.
Week of Feb. 13, Grand Opera House, Washington, D. C.

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Miss Mattie Keene's rendition of new songs, between the third and fourth acts, fairly took the house by storm at both performances.—*Wheeling, W. Va., Register*, Dec. 27, 1898.

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I take great pleasure in recommending the dramatic sketch of Miss Lillian Green and William Friend as an exceedingly clever comedy act. They gave great satisfaction to our audience here, and when it is considered that our olio is made up entirely of headliners, it speaks well to their credit to make the decided hit that they have done all week. I feel confident that they will make a hit on any bill, either Vaudeville or Music Hall, in the country.

Very truly,

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New York Journal.—"Coon" Feature the Best. This teeming Columbus Theatre bill's best feature of all was the "coon" work of Miss Josephine Gassman. Verily the ebon character is having a vast and uninterrupted say. Audiences never tire of the colored lady and her pickaninnies, although there is scarcely a variety performance in town into which this specialty is not introduced. Consequently Miss Gassman's efforts are all the more creditable. She can hold her own with any of them—ALAN DALE.

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Burgess, Joaquin Miller, Al Wilson, Beatrice Moreland, Francelli and Lewis, Huline Brothers, Three Fredericks, the biograph, Barry and Bannon, Harry Taft, Hunting Trio, Kimball and Donovan, Harry and Sadie Fields, and Professor Gies' stereopticon. —Olympic (A. A. Spitz, manager): There was a house show here 6-11, in which Mr. and Mrs. William Robyns in The Counsel for the Defense made an emphatic hit. The other feature of the bill was the bright and fresh act by Wills and Loretto, the Eldredges, Revere Sisters, Henry T. Wait, Jack Norworth, Gotham City Quartette, and the Carl Damman Family were others on the bill. Clark Brothers' Royal Entertainers 13-18. Westminster (George H. Batcheller, manager): The Gay Masqueraders filled a very good engagement 6-11. Bud Snyder, Monsieur Kinsner, Brown and Camillo, Clarke Sisters, Everett Sisters, California Four, the Murphys, and McCale and Daniels were good. Flynn's Big Sensation 13-18. —Items: Maude Courtney was interviewed by Mildred Irving in the Vesta of 6. The idea of singing the old songs was suggested by her mother, and Miss Courtney says: "I might say that my success is simply the reward of taking mother's advice."—It is about time that vaudeville artists visiting Providence stop using Pawtucket as a bumper for their poor jokes. Seven out of every ten of these old-time joke crackers roast Pawtucket to the disgust of their auditors. —The members of the R. I. Division League American Wheelmen entertained the visiting delegates to the National Assembly evening 9 with a theatre party at Keith's. —HOWARD C. RIPLEY.

JERSEY CITY, N. J.—Weber's Parisian Widows opened at the Bon Ton 6-11 to good patronage. Castellat and Hall, Gilbert and Goldie, Cushman and Holcombe, Lizzie and Goldie Burman, the Manhattan Comedy Four, and Boyce and Black are in the co. A High Ball, the closing burlesque, is very good. Rose Hill English Folly co. 13-18. Merry Maidens 13-23. —Items: Max Lazarus, business-manager of Weber's Parisian Widows' co., has spent a pleasant two weeks with us, and during that time has done clever work for his co. and made many friends. Charley Wiegand, manager of the same co., was a welcome visitor 6-11. —George T. Dollinger, who snubbed at the Bon Ton during part of Leader Reinhardt's enforced absence, has accepted a position as leader at the Novelty Theatre, Brooklyn, opening 6. —Toumey and Mack are to have a new act for next season, written by George H. Emerick. —Ida Russell and her daughter, La Petite Grace, left this city 4 to play Worcester, Mass., and Toronto, Canada, prior to joining McCarthy's Mishaps co. —Appearing at the Palmer Club star in this city 4 were Jennie Yeamans, Billy Carter, Hill and Hill, the Leigh Sisters, Little Eva, Turner and Turner, and Swan and Dove. —Charles Barton is anxiously awaiting the close of his season. He has had a forty-two foot naphtha launch built, and time is dragging heavily on his hands until he can make use of it. —WALTER C. SMITH.

BOSTON, MASS.—At Keith's week 13 the bill includes, Cora Turner and Louis Masson in My Hus-

band's Model, the Stretcher Zouaves, Dr. J. C. Bowker's travelogue on Spain, George W. Day, the Arras Trio, Leavitt and Novello, Jess Dandy, the Craig Trio, and Ralph Terry, shadowgraphist.

Bryant and Watson's Australian Beauties will be at the Howard Athenaeum week 13. The Rents-Santley co. will play a return engagement at the Lyceum week 13. At Austin and Stone's the list includes: Lumiere's cinematograph, the Zarro Troupe, Monsieur Mathieu, Lakoska, Three Sisters Wright, Carmenelli and Lucille, Colton and Dawson, Vivian Wood, Robertson and Lannan, Revere Sisters, Frankie Emmett, Gorman and Proctor, and Needham and Jones. The European Sensation Burlesquers will be at the Palace.

The Knickerbocker Burlesquers will move from the Howard to the Grand. JAY BENTON.

PHILADELPHIA, PA.—Keith's Theatre will have an entirely new array of features week of 13. Francesca Redding, assisted by Lorimer Johnson, Thorne and Carleton, Merkel Sisters, Lafayette, Will M. Crosby and Blanche Dayne, Smith and Fuller, George C. Davies, Mr. and Mrs. Harry Budworth, Helen Luddington, Rosie Elliott, Connelly and Edwards, Prentice Trio, Baker and Randall, Ziska, and the biograph with new views, make up the list.

The Trocadero has a card in zero, headed by Cora Rount. The co. includes the Mesker-Baker Trio, St. John and Lytton, Madden and McCarthy, Fish and Quigg, and Ward and Arwood. Bookings to follow: Morning Glories 20; Night Owls 27.

The Broadway Burlesquers are announced for week at the Lyceum. They have a good record and prospects of attracting large patronage.

The Kensington will have the New City Sports as an attraction for week of 13. S. FERNBERGER.

NEW HAVEN, CONN.—Poli's S. Z. Poli, manager: Week 6-11: Amy Lee and Eugene Sweetland in Mistresses and Maid scored heavily, and the Three Fortunes received recalls daily. Joe Linder, Hiatt and Pearl, Gertrude Mansfield, Sadie and Harry Fields and Doherty Sisters, and the Kellys, Baker, Sellery and Bartlett were canceled after the first performance. For week 13-18: Ruth Royall and Charles Leonard Fletcher, Barron's dogs, Dooley and Tenbrooke, and Ladell and Francis. Grand Opera House (Breed and McKenna, managers): The Rents-Santley co. played to crowded houses 6-8. Co. has several strong specialties, and gave an enjoyable performance. The Heart of Chicago turned people away 9-11. Night Owls 13-15. Al Martin's U. T. C. 16-18. JANE MARLIN.

BUFFALO, N. Y.—H. W. Williams' Own co. was the bill at Shea's 6-11. The house was sold out at nearly every performance, and the bill proved to be one of the most enjoyable of the season. The Four Cohans and Jones, Grant and Jones were the features. Others were Waterbury Brothers and Tenny, Elmore Sisters, the Three Polos, Charles Vance, Emmonds, Emerson and Emmonds, and Webb and Hassan. Ezra Kendall 13-18. —The Roeder and Crane Vaudeville co. were at the Court Street 6-11.

The business done by this organization was big. The vaudeville portion of the programme was fair. Sam Devere's Own co. 13-18. —At the Empire the bill 6-11 consisted of the George H. Adams Comedy Troupe and the Helf Alexander co. The bill was a good one, and the pretty little house was well patronized. RENNOLD WOLF.

ALBANY, N. Y.—Leland Opera House (F. F. Proctor, manager): P. F. Nash, resident manager: Macarte Sisters, Ryan and Richfield, Zazelle and Vernon, Kleist Brothers, Halliday and Ward, Ostrado, Tom Mack, Ned Bennet, and the Neilson Sisters week 6-11. —Gaiety (Agnes Barry, manager): Rose Hill Folly co. 6-8. —Blanche Newcomb, Cain and Mack, Lillian Washburn and C. E. Udell, Cunningham and Grant, Etta Victoria, Udell and Pear, and Rice Brothers are in the co. Zero 9-11. CHARLES N. PHELPS.

MILWAUKEE, WIS.—The attendance at the Alhambra 5 was the highest on record, hundreds being unable to gain admission to see Bob Fitzsimmons' Vaudeville co. Co. includes Frank H. White, Billy Williams, Dan Fenton and George H. Whitman, Drawee, McWatters and Tyson, Theo, Conroy and McFarland, the Folly Trio, Calcedo, Patti Armanti, Bob Fitzsimmons, assisted by "Yank" Kenny. Week 12-18 the Brothers Byrne in Going to the Races. C. L. N. NOBRIE.

PITTSBURG, PA.—A good co. opened at the New Grand Opera House 6, including Fanny and Sager Midgley, Nat M. Wills and Mile Loretto, Pete Baker, John and Bertha Gleason, Hadj Lessak, and Alena. —At the Academy of Music Miao's City Club co. opened 6 to a good house. Next week The Little Lambs. E. J. DONNELLY.

BALTIMORE, MD.—The Night Owls presented a bright bill at Kerman's Monumental Theatre week 6. They will be followed by the Morning Glories Burlesquers. HAROLD RITLEDGE.

PORTLAND, ORE.—Fredericksburg (E. W. Rowe, manager): This house, invariably noted for its excellent line of attractions, had week ending 5: Ida Gil day, Minerva Dechent, Conchita, Ella Carlington, Farman and Howlett, and W. N. Livingston to good patronage. —Blazier's (Will H. Brown, manager): Two weeks ending 5: Marie Doyle, William Athwold White, Russell Ferris, Josie Richardson, Charles Buckley, Rae Eldridge, Edward Burgett, Frank Noah, Pat and Fannie Kelly, Vivian, Frank Newell, and Victor Cooke, with the five-act comedy-drama, Midnight Express, and four-act drama, The James Boys, by William Athwold White and co. to fair business. —Items: Beginning 5, Manager Rowe, of the Fredericksburg, will put on popular concerts. C. L. Brown's orchestra will be increased to twenty pieces. —Marion Hart, a Portland singer, and Ella Dunbar, from Honolulu, began an engagement at Fredericksburg 5. —The Irish Fair at the Exposition Building finished its two weeks 4 to large receipts.

CINCINNATI, O.—The Tammany Tigers were the attraction at the People's 5-11. It was their second visit here this year. In the olio are: Carlin and Clark, C. W. Williams, Silvern and Emerie, Chapelle Sisters, Four Emperors of Music, Mile. Flora.

Parsons and Hawthorne, George Collins, and La Belle Parsons. Miao's City Club 13. —A superfine performance is given by the co. at the Fountain week 6. Lillian Burkhardt is easily the star in A Passing Fancy. Her work is full of the refined touches that invariably indicate a finished artist. Others were the Nelson Family, Hilda Thomas and Frank Barry, Riley and Hughes, Toby Lyons, Percy Henri, the Leamey Sisters, and the biograph. —Hyde's Comedians did their usual land office business the same week at Heck's. On the programme were: Helene Mora, McIntyre and Heath, Hayes and Lytton, Charles R. Sweet, Canfield and Carleton, A. D. Robbins, Adams, Casey and Howard, the Century Quartette, and Weeks and Goodrich.

CLEVELAND, O.—Following the Williams co., which is one of the best straight vaudeville cos. on the road, the Joseph Hart Specialty co. made its initial appearance at the Star 4 opening to two big houses, and playing to increased patronage at each performance during the week. Besides Joseph Hart and Carrie De Mar there were Lavender and Thompson, York and Adams, M. Rudinoff, Valmore, Ethel Levey, Damm Brothers, and, last but not least, that popular Cleveland boy, Charles T. Aldrich, who made quite a hit, and was accorded hearty applause. The Hart co. crowds its competitors for first honors, and would receive a warm welcome on a return visit. Bowers Burlesquers week 13.

NEWARK, N. J.—Waldmann's Opera House (Louis Robie, manager): The Broadway Burlesquers filled a return date 6-11. So many changes have been made in the co. that it is practically new. The entertainers are: Merritt and Rosella, Mitchell Sisters, Harry Le Clair, Carrie Scott and Little Monk, Smith and Cook, and Bennett and Rich. In Monte Carlo is the closing burlesque. Performance pleased. Bohemian Burlesquers 13-18. Black Crook 3-25. —Items: Manager Louis Robie is around again after his recent illness, and now Mrs. Robie is laid up with erysipelas. —Harry Montague is writing a new burlesque for Dave Lewis. —Lottie Fremont is winning praise for her acting as the doll in Pousse Cafe.

ST. PAUL, MINN.—Palm Garden (A. Weinholzer, manager): Sam Green, business-manager: Week 6-11: Bessie Davis, Mollie Thomson, Fay Leslie, Edith and Edna Wilma, Cora Reynolds, Ed. Bennington, Sam Green, Hopper and Star, and Alex. Owens. —Olympic Theatre (J. C. Sodini, proprietor): Charles Ellsworth, business-manager: Week 6-11: The Hoffmans, Gleason and Holmes, Leoni and Leoni, Maude Dayton, Plamondon and Amanda, Bessie Green, Frankie Huit, Polly O'Neill, Amy Cameron, Nellie O'Neill, Eva Ross, Charles Ellsworth, Charles Gardner, and Billy Foster. —Tivoli (John Straka, proprietor): Week 6-11: Bessie Evers and Harry Brady and Stella Straka; business fair.

LOS ANGELES, CAL.—Orpheum (Thomas J. Myers, manager): Large and pleased houses ruled Jan. 30-5. Johnnie Carroll was warmly greeted, and with Addie Crawford scored heavily. Carter De Haven and Bonnie Maie proved a precocious pair of youngsters, and won applause galore. The Four Arbras made a pronounced hit with their musical

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acrobatics. Barton Hill and Charles Willard. Charles Stone and Ollie Evans appeared in last week's sketches, and Emma Krause and Margaret Rosa, and Quercia Vincent repeated their specialties. Coming 6: Papinta, The Avolos, Max Cinninatti, and Wilson and Leicester.

LOUISVILLE, KY.—The destruction of the Buckingham by fire 2 was complete. The Night Owls, who were playing at the time, lost scenery and much wardrobe. The Whittens were satisfactorily insured and announce their future plans publicly as follows: "The management will begin to rebuild in a few days, employing a force night and day, sparing no expense in giving Louisville one of the handsomest and best equipped theatres in the Southwest. It is hoped to have the building ready for occupancy in about five or six weeks."

KANSAS CITY, MO.—Orpheum (M. Lehman, manager): A good bill was presented 5-11, headed by William H. Windom and his Blackstone Quartette, who made an excellent impression. The others were the Three Lukins, Carr and Jordan, McIntyre and Peck, Mazur and Mazette, James H. Cullen, Clayton and Charlie, two clever children: George E. Austin, and Mona, and Mme. Rofix, who were held over from last week. Business very good.

OMAHA, NEB.—The splendid business at the Creighton-Orpheum continues, Sunday night seeing the usual overflow seated upon the stage. George Fuller Golden, the Onis, Anna T. Berger, Ward and Curran, Old Hayden, Gloss Brothers, and Rice and Cady made hits. At Wirth's Music Hall Reese and Buskirk, Reid and Gilbert, Bert Martin, and Millie Arena.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, lessee; W. B. McCallum, resident manager): An attractive bill drew crowded houses week 6-11. The olio included Bert Coode, Julia Kingsley, the Newsboys' Quintette, Gardner and Gilmore, Zimmer, Nellie Reid, Billie McClain and Cordelia, and Wertz and Adair. Corinne, Jacques Kruger, and E. R. Lang 13-18.

RICHMOND, VA.—Bijou (Juke Wells, manager): This bill is attracting large audiences week 6-11. The Willett and Thorne Farceurs, Charles Diamond and Mlle. Beatrice, Keno and Welch, the Tanakas, the Three Holdsworths, Rosaire, The Brahmins, Maude McIntyre, and Al Stern—Item: Fred Wardle, who has been stage-manager since the opening of the Bijou, has left for New York.

SYRACUSE, N. Y.—Dunfee's Comedy Theatre (H. R. Jacobs, manager): Week 6-11: Lottie Gilson, Edwin Latell, Review Comedy Four, Adele Purvis-Onri, Johnson, Davenport and Lorella, Joe and Nellie Doner, Williamson and Stone, and Cook and Mais. Week 13-18: Jennie Yeomans, Mr. and Mrs. William Robyns, Pantzer Brothers, Willard Simms, McBride and Goodrich, C. Jack Harrington, Clerise Sisters, and Eldora and Norine.

SPRINGFIELD, MASS.—The New Gilmore (P. F. Shea and Co., managers): Filson and Errol headed bill week 6 with a Tip on the Derby, and Thursday A Daughter of Baeuchus. The rest of the strong programme was furnished by the Wilson Family, Manning and Weston, Cyr and Hall, Diana, the Grooms, Borani Brothers, and Professor Shearman.

TROY, N. Y.—Star (Back and Keller, managers): Zero 6-8; fair houses. Gaiety (James Hearn, manager): The Fleur de Lis Burlesquers 6-11 to good houses. The Lesters, Sisters Shields, John J. and Lillian Black, Winnie Richards, Devaney and Allen, Tommy Allen, and Weston and De Vaux found favor. Metropolitan Burlesquers 13-18.

NORFOLK, VA.—Auditorium (James M. Barton, proprietor): Week 6: The Amazon Trio, Majors Gleason, Flo and Tony Vernon, Ada Greenhalgh, Wiley, Hamilton and Wiley, Phil and Carrie Russell, Harry Steele, and Granville Sisters. The performances are good, and S. R. O. rules every night.

MOBILE, ALA.—Princess (E. M. Kuttner, and E. V. O'Connor, managers): This house will open 13 and will be used as a vaudeville hall. The managers promise to run the place on a first-class plan and cater to the better class of theatregoers. Strong people have been booked for the opening.

NEW ORLEANS, LA.—At Hopkin's Academy of Music the kinodrome was the principal drawing card 5-11. The olio included E. M. Hall, Satsuma, Jones, Grant and Jones, Watson, Hutchings and Edwards, Maude Beall-Price, Harry Armstrong, and Sidney Grant and Miss Norton in a bright sketch.

TORONTO, CAN.—Bijou (W. S. Robinson, manager): A fairly good bill is the attraction 6-11, the feature being the Cherry Sisters, who are causing quite a commotion. The others are Harry Gilbert, Castle, Belle Wilton, Fred Wyckoff, Ray L. Royce, and the Whitney Brothers.

LAWRENCE, MASS.—New Theatre (C. H. Prouty, manager): White Crook Burlesquers 2-4 pleased large houses and remained 6-8 to continued good business. In the olio are Fredericks Brothers, Bessie Phillips, Smith and Champion, Hastings and Wright, the Sisters Raymond, and Hart.

FALL RIVER, MASS.—Rich's Theatre (A. E. Rich, manager): Dark 2-8. Rents Santley co. 9-11. Casto Theatre (Al Haynes, manager): The biograph continues a second week beginning 6 and in the olio are Ramza and Arno, Arthur Griffin, Marion and Deane, George H. Diamond and Irene Stuart, and the Gless.

WILMINGTON, DEL.—Wonderland (W. L. Dock-stader, manager): Business very large. Week 6-11: Inez McCusker, who made a decided hit, assisted by Sig. Thomas, Dorothy Drew, Eldora and Norrine, John and Nellie McCarthy, Belle Hathaway, and Koppe.

WEST SUPERIOR, WIS.—Gen. Clarence Leon and, manager: Week 6-11: Rogers Castle, Harry Pink, Ruby Atkinson, Gordon Majesty May Smith, Pat O'Brien, Lizzie Lee, Kitty Pink, Monk, and George Kelley.

SCRANTON, PA.—Gaiety (Thomas D. Van Osten, manager): O'Hoshan's Wedding 6-11 to fair business. Harry West, Billy Barry, Jr., Philip Dalton, and the Palmer Sisters made hits. Fleur de Lis Burlesquers 13-18.

MIDDLETOWN, N. Y.—Cottage Theatre (Charles Bellenger, manager): 6-11: Ollie Irwin, May Shannon, Maud Bruce, Josie Clements, Dollie Allan, Lillie Gregory, Essie Melville, Charles Brown, and Frank North: bill very good; business fair.

WORCESTER, MASS.—Park (Shea and Wilton,

managers): Week 6-11: Raymon Moore, the Six Sen-netts, the Four Lamoths, La Petite Grace, Horton and O'Neil, Esmeralda, Dan Polk, King and Cray, and Ida Russell: S. R. O.

PATERSON, N. J.—Bijou (Ben Leavitt, manager): Dainty Duchess co. 2-4 to fair business; co. fine and pleasing. Bohemian Burlesquers 6-11 to fair business; co. gave entire satisfaction. Parisian Widows 13-18.

ALTOONA, PA.—New Mountain City Theatre (N. B. Gossard, manager): High Rollers 16-18. Item: Whitelaw and Stewart have signed with Harry Williams for next season.

YONKERS, N. Y.—Brennan's (John E. Brennan, proprietor and manager): Week 6-11: The Rays, Mal-dron Brothers, John E. Brennan and co., Leontine (third week this season); fair houses.

MONTREAL, CAN.—Theatre Royal (J. B. Sparrow, manager): May Howard co. is giving a good burlesque and bill to good business 6-11.

BELOIT, MICH.—The Capital Square Theatre will be reopened 12 with Fred Irwin's co.

VAUDEVILLE PERFORMERS' DATES.

Alburtus and Bartram—Reichshallen Theatre, Cologne, Germany, February.

Aimee—Waldmann's, Newark, N. J., 13-18.

Adams, James R., and Co.—Eleventh Street O. H., Phila., Pa., 6-18.

Andrews, Pearl—Brooklyn Music Hall 13-18, Palace, N. Y., 27-Mch. 4.

Burkhart, Lillian—Columbia, St. Louis, Mo., 13-18.

Brown, Harrison and Brown—Haymarket, Chicago, 13-18, Chicago O. H., 20-25.

Bryant and Saville—Olympic, Chicago, 13-18, Hay-market, Chicago, 20-25.

Boyle, E. L.—Hopkins', Chicago, 13-18, Orpheum, Omaha, 27-Mch. 4.

Bicknell, Pastor's, N. Y., 6-18.

Bingham—Pastor's, N. Y., 13-18.

Bingham, Kitty—Pastor's, N. Y., 13-18.

Colby and Way—Sunderland 13-18, London 20-Mch. 18.

Cashman, Hy. C.—Wonderland, Detroit, 13-18, Har-lem Music Hall 20-25.

Clivette—Royal Theatre, Birmingham, Eng., indefi-nite.

Caron and Herbert—Columbia, St. Louis, 20-25, Ly-cum, Memphis, 27-Mch. 4.

Corinne—Cook O. H., Rochester, 13-18.

Crosby and Dayne—Keith's, Phila., 13-18, Keith's, Boston, 20-25.

Cawthorne and Forrester—Leland, Albany, 13-18.

Clemence Sisters—Pastor's, N. Y., 13-18.

Clark and Bennett—Pastor's, N. Y., 13-18.

Courtney, Maud—Keith's, N. Y., 13-18.

Dandy, Jess—Keith's, Prov., R. I., 13-18, Keith's, Bos-ton, 20-25.

Douglas and Ford—Sam T. Jack's, N. Y., Jan. 30-18.

Day, Geo. W.—Keith's, Boston, 13-18, Keith's, Phila., 20-25.

Donnettes, The—Pastor's, N. Y., 13-18.

Darrow, Mr. and Mrs.—Grand O. H., 13-18, Pastor's, N. Y., 20-25.

Ely and Harvey—Leland, Albany, 13-18.

Eldridge, Press—Pastor's, N. Y., 13-18, H. and B.'s, Brooklyn, 20-25.

Elsworth and Burt—Pastor's, N. Y., 13-18.

Evans and Mills—New Orleans 13-18, Memphis 20-25.

Frencelli and Lewis—Keith's, Prov., R. I., 13-18.

Keith's, N. Y., 20-25.

Farrell, Billy—Theatre Royal, Bradford, Eng., Jan. 20-Mch. 1.

Favor and Sinclair—Bijou, Wash'n. D. C., 13-18, Pal-ace, N. Y., 27-Mch. 4.

Falke and Semon—Palace, N. Y., 13-18, Hopkins', Chi-cago, 20-25.

Fiske and McDonough—Sam T. Jack's, N. Y., 13-18.

Fatima—Sam T. Jack's, N. Y., 13-18.

Gossman, Josephine—Minneapolis 13-18.

Gaylor and Graft—G. O. H., Wash'n. D. C., 13-18.

Glenroy, James R.—Novelty, Brooklyn, 13-18, How-ard, Boston, 20-25.

Grant and Norton—Lyceum, Memphis, 13-18.

Gehrue, Mayme—Palace, N. Y., 13-18.

Gypzene—Pastor's, N. Y., 13-18.

Halliday and Ward—Palace, N. Y., 13-18.

Howe and Edwards—England—Indefinite.

Hall, E. M.—Lyceum, Memphis, 13-18, Keith's, N. Y., 27-Mch. 4.

Hawley, Walter—Leland, Albany, 13-18, H. and B.'s, Brooklyn, 20-25.

Haynes, Gertrude—Hopkins', Chicago, 13-18.

Irwin, Leo—Leland, Albany, 13-18, H. and B.'s, Brook-lyn, 20-25.

Johnsons, Musical—Gaiety, Brooklyn, N. Y., 13-18.

Jensen, Marie—Keith's, N. Y., 13-18, Bijou, Wash'n. D. C., 20-25.

Johnson and Dean—Pastor's, N. Y., 13-18.

Kleist Brothers, Pol's, New Haven, Conn., 20-25.

Krause and Rosa—Orpheum, Omaha, Neb., 20-25.

Orpheum, Kansas City, 27-Mch. 4.

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Sidman, Mr. and Mrs. A.—Palace, N. Y., 13-18.

Stewart Sisters—Lyceum, Phila., Pa., 13-18, Balti-more, Md., 20-25.

Sabel, Josephine—Castle circuit, 13-Mch. 4.

Sie Hassan Ben Ali's Arabs—Sam T. Jack's, N. Y., 6-18.

Tanakas, The—Pastor's, N. Y., 13-18.

Van, Billy—Olympic, Chicago, 13-18, Haymarket, Chi-cago, 20-25.

Wolfe, Kitty—Chicago O. H. 13-18, Haymarket, Chi-cago, 20-25.

Whitney Brothers—Shea's, Buffalo, 13-18.

Webb and Hasam—Harlem Music Hall 13-18, Wald-mann's, Newark, N. J., 20-25.

Willett and Thorne—G. O. H., Wash'n. D. C., 13-18.

Pastor's, N. Y., 27-Mch. 4.

Watson, Hutchings and Edwards—Lyceum, Mem-phiss, 13-18, Nashville, Tenn., 20-25.

Young, Ollie—Haymarket, Chicago, 13-18.

LETTERS TO THE EDITOR.

THE COPYRIGHT LAW.

HAGERSTOWN, MD., Feb. 5, 1899.

To the Editor of The Dramatic Mirror:

SIR.—Referring to a recent decision in a Chicago court, to the effect that, inasmuch as the author had not filed "two printed" copies with the Librarian of Congress, he was not protected by law, it is a wonder how that judge, after reading the copyright law as amended and in force January, 1898, could make such a decision beyond my comprehension, for surely the law is plain enough for even a youth to understand. I have the complete copyright law now before me. It was handed to me personally by the chief clerk in the Library of Congress, at Wash-ington. I now quote from it to prove that the judge in the Windy City did not, or would not, understand the law. On page V, section 4956 ("Deposit of title"): "No person shall be en-titled to a copyright unless he shall, on or before the day of publication in this or any foreign country, deliver at the office of the Librarian of Congress," etc., "a printed copy of the title [you will notice this only refers to title] of the book, map, chart, dramatic or musical composition," etc.

Now again (same section, line 17): "Nor unless he shall also, not later than the day of publication, etc., deliver at the office of the Librarian of Congress," etc., "two copies of such copyright book, map, chart, dramatic or musical composition," etc. You will notice that the word "printed" has been omitted in this paragraph referring to the copies of the play itself.

Again (same section, line 22): "Provided that in case of a book, photograph, chromo, or lithograph, the two copies of the same required to be delivered or deposited shall be printed from type set within the limits of the United States," etc.

You will readily see that in this paragraph the words "Dramatic or musical composition" have been purposely dropped.

To me the case is clear that the framers of this law understood their business, and made it clear beyond a doubt that an author or proprietor of a dramatic or musical composition must have two copies of his title printed. "The style of type is immaterial, and the print of a typewriter will be accepted" (quoting from a pamphlet, entitled "Directions for Securing Copyright"). expressly for copyright purpose, and filed prior to, or with, his manuscript copies (2), both prior to, or on the date of, presentation of the manuscript.

Section 4956, line 17, makes it clear that an author may even file two pen-written copies of his play (not title), as it is clearly understood that the original manuscript may have been pen-written, and this paragraph does not state "printed," and it is also understood that the play is not published, as in case of "books," etc., but presented or produced.

Line 22 of this same section proves that the law does not refer to plays or music, when stat-ing "shall be printed from type set within the

limits of the United States," etc., as it drops the words "dramatic or musical compositions."

The judges should be requested by the attor-neys in a case to read all the law when deciding, and not a single paragraph which refers only to "titles," and even to them indefinitely.

Sincerely yours,

TRUE S. JAMES.

A LOVER OF THE OLD TIMERS.

NEW PHILADELPHIA, O., Jan. 27, 1899.

To the Editor of The Dramatic Mirror:

SIR.—Who is the coming actor who will again give us the imitation of the old-time Southern negro—the religious, innocent, superstitious dandy; the rollicking, good-natured colored boy; the over-dressed dandy? The negro in all his old-time characteristics has disappeared from the stage of to-day, and in his place is a loud-mouthed, vulgar man in colored face. Oh, for the good old days of Dan Bryant, Dan Emmet, Cameron, Dixey, Simmons, Slocum, Wambold, and Backus. I do not want to advertise Al. G. Field, but I heard him recently and he comes nearer to my ideal than any other I have seen for some time. Years ago I lived in Philadel-phia, Pa., and although not an actor, I was an inveterate theatregoer and became acquainted with many people in the profession.

Those were the days of stock companies and actors then had local residences, local interests and were identified with the city as much as persons in other vocations. Now, after nearly thirty years, many are dead. I will not enu-merate their names, but the old playbills from 1864 to 1876 of the Academy of Music, the Walnut, the Chestnut, the Arch, the Grand Central, Fox's, Mortimer and Dixey's, will give the names of actors I have seen. Ye gods! but there were ac-tors in those days! Where is an Irish comedian now like Barney Williams? Where a comedian like John Clark? Where an all-round tragedian like Davenport?

I occasionally visit the cities and go to the playhouses. The scenery may be more natural, the women prettier, the men handsomer and as brave as the actors I knew twenty or more years ago, but to me there is something lacking. It may be that I live too much in the past. If so, my excuse is that the past was good. It was filled with people of talent. But to return to the point. I want to see a good negro character, and a good Irish character introduced again upon the stage. Truly yours,

M. V. REAM.

A PLAYWRIGHT'S SUGGESTION.

NEW ORLEANS, LA., Feb. 4, 1899.

To the Editor of The Dramatic Mirror:

SIR.—I have been much interested in the Max-well-Goodwin suit, and have noted the sugges-tion that if Maxwell's claims are finally sus-tained it may be difficult for managers, actors and even dramatic authors to protect themselves from similar claims. It does look so—but I have a suggestion to make, which possibly may prove a means of protection to all parties.

As most of our dramatists, I believe, make com-plete working plans (to use an architect's term) of their plays before setting to work on the play itself, and as this—the scenario—is after all a complete story in itself, and contains everything of any importance of the plot, etc., why not print and copyright the scenario, complying with all the provisions of copyright law? This would protect the true author, for as a story or novel, when copyrighted, protects its author in its dramatic rights, so he will be protected by using a scenario for a play. The cost of printing a scenario would be small—\$10 to \$15 perhaps—and is more than repaid by the protection it would certainly afford. Then, sending a printed scenario has another advantage. It reads better than even a typewritten one does, and more than all, is free from those errors which will slip into a manuscript no matter how careful your copy-ists are, or think they are.

All in all, it seems to me that a printed scenario will solve the difficulty.

BERT WILLIAMS.

THE ART OF ACTING.

Julia Arthur recently produced *As You Like It* at Wallack's Theatre with a lavish expenditure of money for scenery and costumes.

The venture did not prove remunerative. There are people—many, too—who will say that this was because the playgoing public care little for Shakespeare. I say that this was not because the playgoing public cares little for Shakespeare, but because Miss Arthur, in presenting *As You Like It*, did what the playgoing public cares comparatively little for and failed to do what the playgoing public cares a great deal for.

Miss Arthur staged the comedy admirably, but played it badly.

Of the twenty characters not more than half a dozen were even tolerably personated, the most notable among these being Le Beau and the Banished Duke, personated by Herbert Fortier and Edwin Holt respectively.

The papers, as is common with them, were charitable, yet one said the Orlando was "lamentable" and another that he was "utterly devoid," while in speaking of the Jaques, one and all employed qualifying terms that never have had a place in the language of compliment. As for the Rosalind, all agreed that she was lovely to the seeing and tolerable to the hearing—she has a pleasing voice and a clear articulation—but intolerable to the understanding. For the greater part of the time Miss Arthur gave no evidence of having done more than memorize the words she spoke. Of their possibilities for effect she seldom, if ever, seemed to have a suspicion. The average boarding-school miss, with four weeks' intelligent coaching, would get quite as much out of Rosalind as Miss Arthur gets out of her; and with four months' intelligent coaching the average boarding-school miss would get infinitely more out of her.

Miss Arthur is a handsome young woman, and I have always thought her rather liberally endowed with dramatic instinct, yet with all her experience she knows very little of the art she essays to practice. In some parts she entertains the million, but in no part does she edify the critic. If from the beginning Miss Arthur had had a competent guide, as had, for example, Mlle. Mars, Rachel, Mrs. Siddons, Julia Dean, Fanny Kemble, and many another, if I judge aright, she would now be among the foremost of contemporary players. As it is, Miss Arthur—in common with a long list of others of experience and position—does not know enough of the player's art to know how little she knows. She is innocent of any suspicion of the value of study. So far as delivery is concerned, she thinks that when she has done what the average educated young woman would do—memorize the words and recite them—she has done all. In preparing to play a part, time permitting, the memorizing should be the last thing attended to. The greatest dramatic geniuses—the Rachels, the Cushmanes, the Forrestas, and the Keans—put more study on one part than a Julia Arthur would put on a dozen. Nothing could be more novice-like than Miss Arthur's attempt to personate Rosalind. I think I do not pass the limits of the actual when I say that she sees none of the possibilities of the part. If she saw any of them she would not be the utterly colorless Rosalind she now is. What she sees she does: if she saw more she would do more. So conditioned, we are however all ways happy, for what we see we think is all there is to see. The beyond for us never exists. We never long to arrive at nowhere. In empty space there are no incentives to exertion.

Some of the critics tell us that Miss Arthur is of a temperament that would make it impossible for her, under any conditions, to personate Rosalind satisfactorily; that she has no humor, no comedy in her composition. They intimate that Lady Macbeth, for example, would be more in her way. There may be much truth in what they say, but nobody, I insist, can tell from the pointless manner in which she goes through the part now whether Miss Arthur could be made to play Rosalind well or not. In Lady Macbeth, if she prepared as she has prepared for Rosalind, her shortcomings would doubly appear. Lady Macbeth is a higher order of part, consequently more difficult to conceive and to present.

No improvement has been perceptible in Miss Arthur for some years and no improvement ever will be perceptible in her unless she revolutionizes her methods. Miss Arthur has yet to learn that to be an artistic player good looks and native aptitude must be supplemented with intelligent study, and a good deal of it. The art of playing, as it is understood and practiced by a few, is a highly intellectual art, but as it is understood and practiced by the many, there is scarcely more of the intellectual in it than there is in the art of driving shoe pegs.

Yet, according to Colonel Brown—Colonel T. Allston, I mean—all players are artists. I have never questioned the Colonel's piety, but occasionally I have had the hardihood to question his judgment.

The chief fault I have to find with Miss Arthur, in common with ninety and odd per cent. of all the players I have any knowledge of, is that she knows next to nothing of the art rightly called elocution—not diction, but elocution—which is simply the art of getting the effect out of language in the speaking of it—a very intellectual, hence a very difficult, art. If it were not difficult there would be no Cushmanes, no Rachels, no Keans, no Forrestas, since great is great only by comparison. There is little gold and no glory in doing what may be done by all.

Miss Arthur, as a speaker of lines, in common with an overwhelming majority of the nowadays players, belongs to the pounce-and-faint-out school. After every inhalation she pounces on the words, without any regard to the demands of the sense, and faints out as the breath leaves the lungs. Does it require any intelligence, any art, any study, to do that? Such readers never determine how they will read and they never know how they have read; whereas he that reads well always determines just how he will read and can always tell just how he has read. The artist leaves nothing to chance, to inspiration, that can be predetermined.

Readers of the pounce-and-faint-out school are found among members of the dramatic profession to whom Nature has been lavishly kind. Of these we have one notable example in Maurice Barrimore, among our stage men, and another in Rose Coghlan, among our stage women. If the native requisites possessed by these two players had been properly supplemented they would have been brilliant lights in our dramatic firmament. Then the public would cheerfully have rewarded them with hundreds where now it reluctantly rewards them with tens. Again,

he that gets into this brainless rut is sure to get deeper in the further he goes. I know of them that confess they are in, but from long habit, try as they may, they cannot get out. For him that is in, and stays in, progress in the art of playing is impossible. Beyond a certain point—not a distant point, either—Hobson, with all his tackle, could neither push them nor pull them.

The handling of the lines, the elocution—what the player does with his voice-making apparatus—is nineteen-twentieths of the whole art of playing. Yet it's not voice that does the business; it's intelligence, ever and always. Some of the greatest players have had very indifferent voices. Kean, Macready, and the elder Booth, for example. An actor's voice cannot be too powerful or of too fine a quality; but his voice will never send a thrill or start a tear if intelligence be not behind it. Tones that have not intelligence behind them, like gestures that have not intelligence behind them, are better not made. Making tones and gestures in order not to be monotonous, or to be doing something, is something the artistic player never does. The question, and the only question, the intelligent player asks himself is, What does the character I personate say and how can I make what it says clear and effective? Clearness is always the first step to effectiveness, and effect is the product of the thought emphasized with the emotion that should attend it. Many players—especially the vociferators—give us the emotion without the thought; in other words, they give us the clatter without the matter; or, if you please, they give us fuss and fury that signify nothing.

Now, these pounce-and-faint-out, hit-or-miss, haphazard readers, though they may be much applauded by the unthinking, never get a strong hold on their auditors' attention, who often might truthfully exclaim, with poor Desdemona: "I understand a fury in your words, but not the words."

Miss Arthur is not a typical example of the reader that pounces on the words after every inhalation and then steadily faints out, nor of the singer, who varies his tones just to vary them and not in obedience to the requirements of the sense. Miss Arthur's chief fault as a reader is negative rather than positive. Her reading is pointless; its chief characteristic is tameness. Miss Arthur is of opinion that successfully to personate Rosalind, as far as the delivery is concerned, all that is necessary is "to go right on and be natural," and herein she is right. Not truer, however, is this of Rosalind than it is of Queen Katharine, or of any other character. The actor's mission is never other than to let the auditor know what the author's conceptions were, and this he can always do most successfully by natural methods. Where Miss Arthur is wrong is in supposing that being natural is an easy thing to be. Being unnatural is the easy thing to be. From time immemorial man has found Nature the most difficult thing he has essayed to copy. Miss Arthur is wholly at fault in her conception of what the natural is. The natural must be striven for, labored for. Shake your sleeve as much as you will, the natural does not come out. In its stead comes the commonplace.

If in all else Miss Arthur as a reader were perfection, she would fail to be effective in consequence of being too rapid. She knows nothing of the value of deliberation. Great players are always deliberate, are always great time-takers. Miss Arthur races through her lines with a speed that makes it difficult for her auditors to keep up with her. She seldom, if ever, pauses longer than is absolutely necessary to take breath. It's always the lesson conned, never her own thought. She seems to think that the more words she can pronounce in a given time the more animated she is, yet with all her rapidity she is monotonous. In Miss Arthur's delivery the light and shade, the variety of tone and the variation of tempo, that are ever present when the thought is sharply pointed (in Nature's fashion), are always absent. Even were it true that to be simply rapid is to be animated, Miss Arthur would still be wrong, for animation is not the all-important, as she seems to think. No, nor is rapidity the warp and woof of animation, as she seems to think: the warp and woof of animation is earnestness. The actor should never look on animation as an end, but always as a means to compass an end, which end is attention, and attention can be fully secured in only one way—by making it easy for the auditor to follow the thought. He is the best reader that makes the language produce the greatest effect, and the first step to effect is comprehension on the part of the auditor. How often do we see a bevy of players on the stage that are all animation, but what the devil it's all about no fellow can make out! In these cases the players are often less censurable, however, than is the stage-manager, the burden of whose injunctions, in his ignorance, is: "Wake up! Work it up! Put more ginger in it! Come out on it!" Such stage directing secures hustle and bustle and vociferation, and elicits applause from the unschooled, but the applause is very misleading. Attention, not applause, is the thing to play for.

Let there be no lack of animation, but be not misled into the belief that animation is the thing of things, or that it is attained by simply being rapid. When the actor speaks the words should come clean-cut, sharply defined and with a certain rapidity; but the pauses must be frequent, their length being deftly varied according to the demands of the thought. I would not be understood to say that Miss Arthur's undue rapidity comes of her habitually articulating too rapidly. That she does not. Her excessive rapidity comes of her failing to pause after the fashion of every extemporizer, of every one to whom thought and language come as he proceeds, after Nature's fashion. The extemporizer must pause to decide what and how, and he pauses instinctively to give the listener time to comprehend. Properly to distribute the time—where to trip, where to dwell and where to wait—is the most difficult thing the reader has to learn. Of contemporary players this art is best understood by Mr. Jefferson and Mrs. Fiske. This it is, more than all else, that gives them what in them is most admired—naturalness.

It is not easy to get specific charges against a non-committal, pointless reader, yet close attention enabled me to note a sufficient number of misplaced emphases as I listened to Miss Arthur's reading of Rosalind to enable me, I think, to make it appear that she is far from using the intelligence that I am quite willing to credit her with. Of a reader's tones, pauses and inflections it is very difficult, if not impossible, to write instructively. Here is an example of misplaced emphases that cannot be due to any cause other than the habit of pouncing on the first word or words

after an inhalation. Miss Arthur read as I italicize:

"If with myself I hold intelligence,
Or have acquaintance with my own desires;
If I do not dream or be not frantic—"

Now, if I do not err, and I am quite confident I do not, the words the reader should make prominent—emphasize—are at the very end, not at the beginning, of the first two lines, and in the third line *dream* and *frantic* are the words to emphasize. The reader, if I see the natural—which is always the right—can hardly go too lightly, too trippingly over all the words in these three lines, except those I have named—*intelligence*, *desires*, *dream* and *frantic*. As for the *if*, or *and if*, which Miss Arthur pounced down on, if they are barely heard it is quite enough. It was not really they, but their position that Miss Arthur expended her breath on.

"Then, good my liege, mistake me not so much To think my poverty is treacherous."

Just how Miss Arthur read these two lines I do not remember, but I do remember that she gave no prominence whatever to the word *poverty*, which a glance tells us should be made strongly emphatic. This is one of the very frequent instances in which Miss Arthur omits, and to omit is to become tame, and to be tame is to have the worst of faults. Better, far, to overdo than underdo.

"It may well be called Jove's tree when it drops forth such fruit."

Miss Arthur would be right in emphasizing *Jove's*, if this were a suggestion of Rosalind's; but since the thought is "Rightfully is the oak called Jove's tree," she should have emphasized *well*. From this we see the wisdom of making sure that we know what the thought is, lest we so read as to convey something not intended. True, we may be excused for not having our mythology at our fingers' ends, but we are hardly excusable for not seeing that this sentence may mean either of two things, whereupon we have but to consult any cyclopedia to determine which of the two things is meant. No great matter, perhaps, but the right is always worth the pains.

"No, I will not cast away my physic but on those that are sick."

Miss Arthur began this sentence with much force and ended it with little, though the most emphatic word is at the very end. This witless mode of utterance is so common that we meet with it, go where we will. Indeed, it is well nigh universal.

"If I could meet that fancy-monger, I would give him some good advice."

By emphasizing that Miss Arthur makes Rosalind say that the Forest of Arden is peopled, in some measure, by fancy-mongers, which, I am sure, is not the thought she intended to convey. I remember hearing a more than ordinarily effective, though not a specially artistic, Rosalind make the same mistake.

"Nay, nay, you must call me Rosalind."

If Miss Arthur should give this sentence a moment's thought she surely will not expend any force on *call*. A little care will enable her to see, as quickly as another, that *Rosalind* is the only emphatic word in the sentence.

How few players there are who realize that Nature does nothing without a purpose; and that when she gave intelligence to the player it was with the expectation that he would make some use of it!

"He asked me what my parentage was."

Miss Arthur read as I italicize.

"The sight of lovers feedeth those in love."

Miss Arthur unwittingly emphasized *sight*, because it chanced to contain the first full vowel after an inhalation; had she emphasized wittingly, she would have emphasized *lovers*.

"Then in mine own person, I die."

No, faith, die by attorney."

If Orlando said, "Then I will live by attorney," Rosalind should read, "No, faith, die by attorney." Saying what he does, Rosalind, of course, should emphasize *attorney*.

"And I of no woman."

Miss Arthur emphasized the *no* of this sentence, which is a reading I had never heard before. Indefensible, surely.

That unfamous old brood that called themselves—and thought themselves—elocutionists had a set of rules by which they squared and compassed a sentence to determine which were the emphatic words. It was they that dealt in orotundos, sostenutos, monotones, guttural tones, and only the foul fiend knows what. Some of these mechanicians still live. They are like weeds—they will not down. Gumption is your only reader-maker. Gumption, which is largely God-given, is the reader's only guide. However little one may have, it is worth something, while all the rules and tones of the fossils are worth nothing. Rules and tones have made many an "elocutor," but never a reader; at their best they are but springs to catch the unwary. Miss Arthur, in common with every one else that would read, must be willing to think.

As all Rosalinds should—with now and then an exception—Miss Arthur spoke, or, rather, recited, the epilogue. But she would have done wisely had she omitted it, for her delivery of this telling paragraph, when well spoken, had none of the qualities necessary to make it effective. From the first word to the last it was simply a lesson conned—no light and shade, none of the comedienne's archness, no hint that thought and words came spontaneously, no pauses, no variation of tempo; in short, no indication that more time had been spent on it than was necessary merely to memorize the words, one of which, as I think, Miss Arthur mistakes to the great distortion of the sense. *C-o-n-j-u-r-e*, as we all know, spells two words widely different in meaning. With the accent on the first syllable we have a word meaning *to effect by magic, by supernatural aid*; while, with the accent on the second syllable, we have a word meaning *to call on in a solemn manner, to adjure*. The first is the word Miss Arthur uses, though a little study of the context will, I think, convince any one that the second is the word used by Shakespeare. With the single exception of Miss Minna Gale I never before had heard a Rosalind use the first word. Miss Gale, however, was the lesser sinner of the two—if sinner she was—for she pronounced the word correctly. The *o* of *conjure*, when the word is properly pronounced, has not the sound of *o* in, say, *concert*, but of the *u* in *cunning*.

Nor do I see much more to commend in Miss Arthur's action than in her elocution. Her gestures are seldom effective; on the contrary, they are commonly noviclike and meaningless. Not infrequently one hand or both will go out, after the fashion of the school-

JAMES K. COLLIER.



James K. Collier, whose portrait is printed above, although one of the youngest men in the profession, has been more than commonly successful. Educated, well read and of quick observation, he won an enviable position in the business department of dramatic work. During the campaign of '96 he became a prominent figure in the politics of his home State, North Carolina. He served the Republican party in many ways, especially by his work among the people of the dramatic profession, bringing to his party a greater number of theatrical votes than had been polled in any previous campaign. After Mr. Collier's success in this direction, he appeared as a candidate to be recognized by the Administration for a diplomatic appointment, and in this he has been endorsed by many of the most prominent representatives of the American stage. Mr. Collier declined a proffered appointment because of the distance of the office from his country. He is now treasurer for Primrose and Dockstader's Minstrels, having been with Primrose and West in the same capacity.

boy that puts in a gesture, now and then, as he speaks his piece, simply because he thinks he must make some gestures. In the epilogue, for example, Miss Arthur's arms, two or three times, carry two limp hands out till the arm and the body make an angle of about forty-five degrees. The hands are not raised more than half high enough, there is no tension of their muscles, and the picture is not held for an instant—three reasons why the gesture is ineffective. Miss Arthur does not overuse her arms and hands, as many players do, but she often moves about more than is consonant with that repose that is commonly necessary, if a player would dominate the scene. That Miss Arthur is unschooled in the art of posing—an art that should always engage the actor's attention—we have evidence in a beautiful three-quarter length lithograph that at present is much in view. Miss Arthur posed for this picture with her left foot forward, her left arm akimbo and her head turned to the left toward the camera. There is no beauty in sharp angles—one reason why she should have let her arm fall limp at her side. Another reason we have in the fact that the pendant arm would do much to give the figure what we sometimes call repose and sometimes strength. And then the position of the feet. With the right foot forward, the body would have been thrown around toward the camera, or the observer, and the picture would have had breadth, which now it has not. The photographer's fault? Oh, no! We do not submit to the dictation of photographers when we know they are wrong.

Miss Arthur's company is a very indifferent one. Her leading man—well, I have seen him several times and every time I have hoped that before it was my fate to see him again, he would learn something of the art of playing. The gentleman, it has always seemed to me, has made an unwise choice of a vocation. The like may, I think, be said, with added emphasis, of the gentleman cast for Jaques. He can't read—but let that pass. Reading may be beyond him; but he could, certainly, learn to carry himself somewhat like an actor. His hands! Oh, his hands! What a bother they are to him! He always acts as if he wished the devil had them! And this, too, with a model of deportment nightly before him in the person of Mr. Edwin Holt. Mr. Holt is a very acceptable Banished Duke; and he would be more than acceptable if he did not so often mistake the colloquial for the natural. The colloquial is natural only when the natural is colloquial. But of this another day. I must come to a full stop, else I shall never get into print. ALFRED AYRES.

LONDON LIFE.

J. Duke Murray and Howard Long (Murray and Long is their partnership style) will produce a melodrama new to this country at Philadelphia on Feb. 27, playing Washington the week of March 6 and Jersey City the following week. Original in Paris, under the title of *Le Camelot*, by Paul Andry, Max Maurey and Georges Tubin, the play was adapted to London by Martyn Field and Arthur Shirley. It ran for two years in Paris and is in its second year in London. The play is undoubtedly very strong, and promises to parallel in this country its success abroad. The cast will include Augustus Cook, Charles Canfield, Thomas McGuire, J. Charles Haydon, W. S. Guransey, Julian Andrey, Richard Ganthony, Harry Holliday, Ed Tittman, Henry Vesey, Henry Negale, George Brennan, Florence Stone, Lillian Lamson, Jennie Satterlee, Edith Miller, Bella Vivian, Baby June, and Little Violet May. The scenery, painted by John Young and D. Frank Dodge, and built by C. L. Hagen, is said to be elaborate. The Miner Litho Company have furnished the printing. Archie McKenzie will be the advance representative, while active management will devolve upon Mr. Murray.

I publish good plays for repertoire and stock companies, and amateur clubs. Send for my descriptive list. H. Roerbach, 139 Nassau St., N. Y.



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Interior view of Theatrical Auditorium, The Casino, Tampa Bay Hotel, Tampa, Fla.



Interior view The Swimming Pool, The Casino, Tampa Bay Hotel, Tampa, Fla.

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Within, it is the palace of a prince, a museum of costly and pleasing paintings, statuary, cabinets and bric-a-brac from many lands. It typifies all that the refined, cultured and luxurious tastes of our modern civilization term elegance. Considered from its practical side—as a hotel—it combines in an almost lavish degree every known convenience, luxury and necessity of human life. To be once a guest within its portals is to remain always under the subtle fascination of its alluring charms. The particular site it occupies was selected because exhaustive scientific investigation had developed the fact that the Tampa Peninsula embraces an assemblage of desirable climatic conditions unexcelled anywhere on this continent. The equable, healthy and balmy climate of the Gulf coast offers unparalleled attractions to the tourist, or the sportsman, while the surroundings, both of land and sea, are attractive to all lovers of the beautiful in nature. The long reaches of the Tampa Bay Hotel wide piazzas are the assembling places of guests during the morning musical recitals of the excellent orchestra. From the piazza an extended view may be had of the beautiful lawns which slope gently away to the water and are filled with rare and luxurious tropical plants and flowers, amid which wind well-kept serpentine walks.

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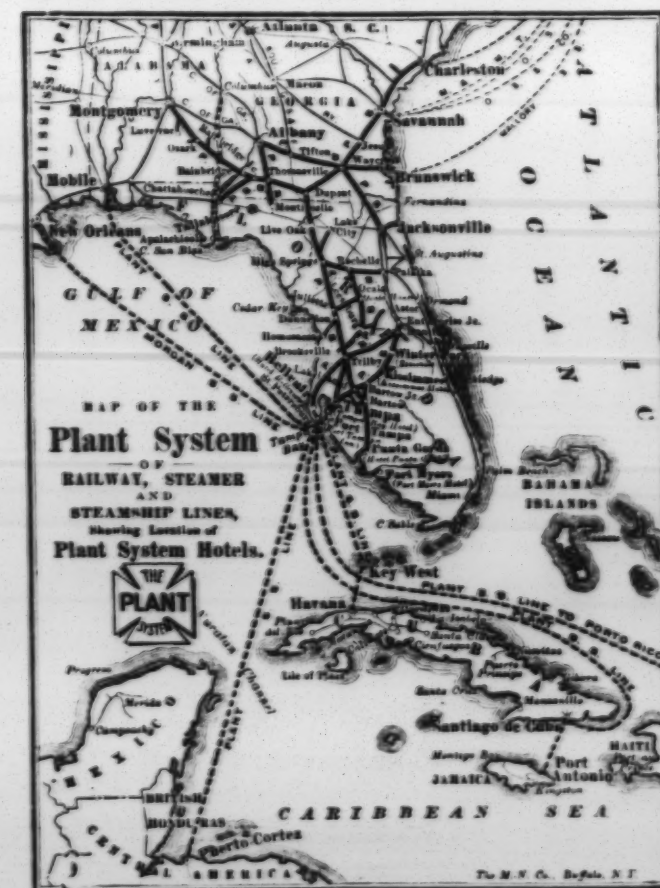
An infinite number of amusements and recreations, indoors and out, make the days pass as hours, and the hours as minutes. The great hotel and its surroundings are a world within themselves, and the diversity of the entertainments is sufficient to please the old and the young, the serious and the gay. This hotel was the headquarters of the Commanding General U. S. Army during the Spanish-American War.

IN FURNISHING the Tampa Bay Hotel, the art centres of the world have been drawn upon for their treasures in woodcraft, painting, bronzes, marble and porcelain. The grand salon has been aptly described as "a dream of magnificence indescribable." This may be taken as equally true of the entire interior, for go where you will the same exquisite taste and luxury is present. The hotel is, as another writer has expressed it, "a jewel casket into which has been gathered an infinite number of gems."

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" Troy	9:30 "	" Savannah	8:35 " 9:06 " 2:10 a.m.
" Ozark	10:31 "	" Jesup	10:00 " 3:45 "
" Pinckard	11:05 "	" Waycross	11:25 " 5:05 "
" Donaldsonville	12:34 a.m.	" Dupont	12:20 p.m. 6:45 "
" Bainbridge	1:15 "	" Jasper	1:05 " 8:03 "
" Climax	1:30 "	" Suwannee Springs	1:19 " 8:22 "
" Thomasville	2:30 "	" Live Oak	1:20 " 8:37 "
" Valdosta	3:44 "	" Fort White	2:16 " 10:02 "
" Dupont	4:40 "	" High Springs	2:40 " 10:50 "
" Jasper	5:41 "	" Gainesville	3:18 " 12:00 noon
" Live Oak	6:07 "	" Rochelle	3:58 " 12:40 p.m.
" High Springs	7:30 "	" Orange Lake	4:16 " 1:16 "
" Juliette	9:01 "	" Ocala	4:30 " 2:30 "
" Dunnellon	9:10 "	" Weirsdale	4:30 " 3:20 "
" Inverness	9:42 "	" Leesburg	4:30 " 3:50 "
" Fitzgerald	10:13 "	" Fitzgerald	5:18 p.m. 5:18 "
" Trilby	10:27 "	" Trilby	5:38 " 5:38 "
" Dade City	10:37 "	" Lakeland	7:02 " 7:30 p.m. 7:02 "
" Lakeland	11:30 "	" Plant City	7:45 " 7:45 " 7:15 "
" Ybor City	12:23 p.m.	" Ybor City	7:47 " 7:47 " 7:47 "
Arrive Tampa	12:30 "	Arrive Tampa	7:55 " 7:55 " 7:55 "
" Tampa Bay Hotel	12:40 "	" Tampa Bay Hotel	8:05 " 8:25 " 8:25 "
" Port Tampa City	1:02 "	" Port Tampa City	8:25 " 8:45 " 8:45 "
Arrive Port Tampa (The Inn)	1:05 p.m.	Arrive Port Tampa (The Inn)	8:30 p.m. 8:50 p.m. 8:30 p.m.

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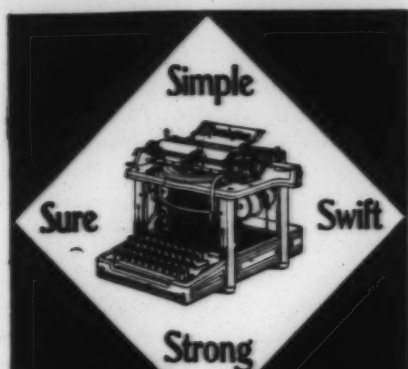
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Mr. Leander Blenden plays Captain De la Tour excellently.—*Boston Traveler*.Mr. Blenden was effective as the hero, and his bearing in the degradation scene was truly heroic and dramatic.—*Boston Transcript*.
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It is easy to say there are many who can do it. Well, how many? Count them on your fingers—don't fear that you will be short of digits. And there will still be some on the list who will be taken from it on the day of the trial.

Fanny Rice is an actress who adds tact, judgment and intelligence to real ability. I do not think she has yet attained her best effort, for the simple reason that the opportunity has not been offered. I will always hold that in the famous "all-star" production of "The Rivals," given here in 1896, the work of Fanny Rice—though she had a very small part—was by no means the least important, notwithstanding the fact that some famous names were embodied in the cast.

I do not know how, when or where Miss Rice will achieve her greatest success, but that a further and greater triumph is among the possibilities for her I am confident.—Kaufmann, Pittsburgh Dispatch, January 29, 1899.

None of the great stars of the day have accomplished more than Fanny Rice, nor any held in higher or better esteem by that great body of the public that finds its best enjoyment in the playhouse.

There is a self-abnegation about Miss Rice, both astonishing and pleasing. She clothes herself one minute in rags, only to be arrayed in silk and satin the next; but whether as the wife of the shoemaker, Patch, in her gown of plainingham, or in the court train of a fine lady, she is one and the same, a comedienne, an actress who knows her art, a genius of her kind who fails of no opportunity to excite laugh, adding at just the proper moment that exquisite touch of pathos, that little tremolo of the voice, the sober sadness of the instant, that fairly brings the tears to the eyes. It does not always require a "Divorçons" nor a "Tess" to reveal the genius of an actress, and with such material as Miss Rice has in hand she makes clear to the close observer that there is something far better than ordinary, boydenish fun in her clever and well-delivered work, that must some day receive that acknowledgment at the hands of the public that shall demand for her a place at the very head and front of the great women of our stage.—Montgomery Phister, in the Cincinnati Tribune, November 21, 1898.

Some actresses try to be funny, some are funny in a studied way, and a few, a very few, are just naturally funny. Fanny Rice heads the list in the latter class, and from the time she came on the stage till the drop of the curtain she kept her audience in a perfect roar of laughter. It was not so much what she did and what she said as the way she did it. . . . The finale of the second act had to be repeated five times before her hearers were satisfied.—John J. McNally, in the Boston Herald, December 27, 1898.

She is quaint and artistic, and she is funny, but it is clean, healthy fun.—Boston Globe.

Fanny Rice's work is that of the true comedienne, her success being obtained without resort to any objectionable methods.—Philadelphia Telegraph.

Her humor, her pathos, and the thousand little artistic touches that she gives the part are the work of an artist. She is a delicious little body—half sunshine, penetrating like a random ray the cob-webbed, musty caves of life—and half music, dancing like a strain of merry concord across the sighing breeze of the dull old world.—Chicago Tribune.

Miss Rice is the life of the whole performance. Whether she speaks, or laughs or smiles or simply flutters an eyelid in an almost imperceptible wink, the effect is the same—laughter. One is apt to have a sideache after her performance.—Cleveland Plain Dealer.

Fanny Rice is one of the few women on the stage whose genius to amuse may be truthfully called delightful.—The News, Bangor, Me.

Dashing Fanny Rice and her excellent company gave the funniest and the best musical comedy entertainment seen here this season.—Cincinnati Enquirer.

Fanny Rice kept an audience of 2,500 people in a perpetual state of merriment—and they did not feel ashamed for having laughed. Fanny

Rice's fun leaves a clean taste.—The Detroit News.

Fanny Rice brings to her work so much good nature, quiet humor and finished art, that she is a constant delight.—George Goodale, in the Detroit Free-Press.

It is no exaggeration to say that Fanny Rice is to-day a better and cleverer artist than Lotta was when at her best.—Philadelphia Item, January 17, 1899.

Applause and laughter alternated while Miss Rice was on the stage, and a more enthusiastic audience has seldom filled this playhouse.—Philadelphia Record.

Fanny Rice is a simple delight! Her peculiar manner of saying and doing things—it is wholly her own—is as genuinely funny, as honestly laughter-provoking as anything that can be seen on the stage to-day.—Arthur Weld, in the Milwaukee Journal.

Miss Rice's performance was more satisfactory than ever. Her abilities have matured and she is undoubtedly a brilliant comedienne.—The Brooklyn Eagle, January 31, 1899.

Fanny Rice is a wonderfully clever little woman. . . . Last night she confirmed her reputation of being the funniest woman on the American stage.—Pittsburgh Times.

The biggest house of the season gave Fanny Rice a rousing welcome, and plenty of applause, flowers and curtain-calls.—Amy Leslie, in Chicago News.

Whew! Scintillating, sparkling, vivacious, romping, bewitching—all these are Fanny Rice in "At the French Ball." If any one went to the Fuller last evening to do anything but laugh long and loud he was disappointed. There never was a funnier thing seen in Madison.—Madison, Wis., Democrat.

Fanny Rice can do more with an audience and do it quicker than any comedienne on the stage.—Chicago Dispatch.

Fanny Rice is brimful of chic, vivacity, dramatic force and magnetism. Her every look, tone and gesture is bubbling over with the very essence of comedy.—The New Orleans Times-Democrat.

Fanny Rice is a natural comedian; she is bright and magnetic and compels laughter.—The New Orleans Picayune.

Fanny Rice is so natural in everything she does that she carries her audience right along with her, something very few actresses on the stage are capable of doing these days.—The New Orleans Telegram.

There is not such another comedienne as this dainty, bewitching, brilliant young actress.—Toledo News.

Fanny Rice is coming to be observed by large numbers in Pittsburgh like the holidays and other important events in the year's history. Her visit marks a theatrical high tide for a goodly share of the citizens who laugh when she laughs, feel bad when she suffers and otherwise adapt themselves to the mood of this charming stage-woman.

It is not hard to tell in what Fanny Rice's

WITH THE ALL STAR CAST.

Miss Rice made a distinct hit. I should never have credited her with so much artistic perception.—Alon Dale.

Miss Rice deserves special praise for her most artistic performance of Lucy. Miss Rice's work was quite the surprise of the afternoon.—The New York Sun.

chief hold on the public lies. The prima donna of the play touched it off with "What a funny little woman!" with an intonation that implied "dear, delicious, delightful, dainty" and others.

For those who expect something shocking under the caption of "French ball" there is a disappointment in store. The whole trend of the play is to point a moral—in a very lively and fascinating way—of the delights and pleasures of quiet home life and the frivolity of fast society doings.—Pittsburgh Post, January 24, 1899.

A very clever bit of genuine comedy acting, and with that some sure talent. She has given us a greater variety of acting than any other star. She ran the gamut from opera and protean exercises—emotional and pantomime—and succeeded thoroughly.—San Francisco Chronicle.

The large audience got its money's worth. Fanny Rice is the funniest woman on the stage. She is one of the few women who can be grotesquely funny and bewitchingly pretty at the same time.—Washington Times.

The play is funny and it is clean, and Miss Rice is really a funny woman. She is a womanly woman, too—pretty and plump, piquant and proper.—Washington Star.

Funny Fanny Rice delighted an audience that tested the capacity of the theatre.—Washington Post.

FROM THE HOUSE OF REPRESENTATIVES, WASHINGTON, D. C.

It was the most delightful comedy performance that Mrs. Joy and I have seen. It is no exaggeration to say that Fanny Rice is the best comedienne and funniest woman on the American stage.—Charles F. Joy.

FROM DEPARTMENT OF THE INTERIOR, WASHINGTON, D. C.

I consider those fortunate who, like me, saw Fanny Rice in "At the French Ball." In this age of strained farce-comedies it is a relief and pleasure to see an actress who can make you laugh by a wholesome appeal to human nature, so touching the harp of mirth as to attune your whole being to a delightful sense of spontaneous gaiety.—Webster Davis.

Fanny has convulsed her audiences at the Columbia this week, and the laughing fit will be continued no doubt every night till her engagement ends.—The Bulletin, San Francisco.

Fanny Rice, in "At the French Ball," is funny enough to make the most sedate laugh.—Philadelphia Ledger.

Fanny Rice can defy adverse criticism. She fully deserved the unstinted favor of the large audience which she received.—Philadelphia Enquirer.

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